

TRIVIUM

'A Gunshot To The Head Of Trepidation'

IRON MAIDEN

'Run To The Hills'

RAGE AGAINST THE MACHINE

'Killing In The Name'

Total Guitar

Metal Special

COLLECTOR'S EDITION

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by Slayer's
Kerry King!

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Foreword

SLAYER'S KING OF KACOPHANY, KERRY KING,
LOOKS BACK ON 20 YEARS OF THRASHING



Welcome to the *Total Guitar* Metal Special, dudes! I think I was already playing metal before I knew anything about metal! When I was first starting out playing in the early '80s, the band that I thought was really cool was Deep Purple. Before we stuck on the name *Slayer* we were playing covers of stuff like *Highway Star* - Purple was definitely a rock band but *Highway Star* was their most metal track.

But as with anything, when you get good at something you look for the next level, especially as a guitar player, and after I got bored of playing covers I discovered Judas Priest. I think I got introduced to them ironically by something as stupid as a radio song, either *Living After Midnight* or *Breaking The Law*. I was like 'Woah, two guitars! That's awesome!' So I went out and bought *British Steel* and really got turned on to what metal was all about through tracks like *Rapid Fire* and *Steeler*, and all kinds of heavier Priest songs. I definitely didn't have my hand on the pulse but I started to find out a lot of stuff for myself. I went and saw Priest for the first time when *Point Of Entry* came out in '81. Iron Maiden opened for them and from that moment I was just sold.

Before we got serious we were using the shittiest gear, you know like our dads bought for us! I think the first amp I played in a live environment was a Fender Supershell or something. It had a separate head and a separate cabinet, but it was so long ago I couldn't even tell you what it looked like! Then we graduated to stuff like Marshall heads, but as I still couldn't afford Marshall cabs. I bought a shitty 4x12 cabinet and saved up to get some Celestion speakers and put them in myself. It was a cool time, there was a buzz going round.

Nowadays I listen back to the early *Slayer* recordings usually only when I have to learn

a song. There are a handful of songs we still throw in the set - last year in the UK when we did the festivals we played *Show No Mercy* for the first time in 15 years. My wife plays the old stuff on long car journeys and it surprises me sometimes. The sound is shitty but you can hear the attitude.

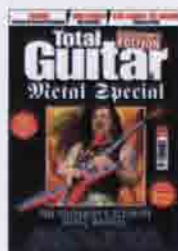
10 or 20 years ago was a real high point for metal music. We were still getting to be as big as we were gonna be at that time, but now we're riding another high point and there's a huge influx of new bands that are putting out some really cool music. I see a lot of ourselves in a band like Chimaira. They don't stand around and waste time, they put on a good show. Also there's a new band called Demicrus that are doing very cool things.

The future of metal depends on new bands. It would be cool to see something hit like when Nirvana came out and threw the world on its ass. I don't know how long *Slayer* will be around. I don't think we could do what Sabbath do and keep playing when we're much older. Tony Iommi just stands there, but then he's always just stood there, that's what makes him so cool - his performance hasn't gone down! Our live shows are so physical, there will come a point when we won't be able to pull that off consistently, and we wouldn't wanna take any aspect of our live show away. But as long as you've got new bands filling the void of bands that break up or quit, metal's gonna continue to be a very healthy genre.

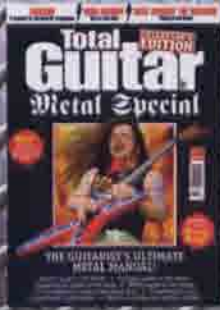
Enjoy the issue f*ckers!

Kerry King

KERRY KING, OCTOBER 2006



Contents



FEATURES

- 08 THE ULTIMATE METAL COLLECTION**
157 red-hot metal tracks for you muthas to download now!
- 12 OPETH'S GUIDE TO '70S METAL**
Mikael Åkerfeldt on the decade where it all began
- 26 TRIVIUM'S GUIDE TO '80S METAL**
Corey and Matt get excited about the guitarists who inspired them
- 52 DRAGONFORCE'S GUIDE TO '90S METAL**
Herman Li shuns nu-metal in favour of prog, extreme and more
- 78 BFMV'S GUIDE TO '00S METAL**
Matt Tuck of Britain's finest new metallers rates his peers
- 108 10 BEST METAL GUITARS**
TG chooses the most ear-blasting axes on the market!
- 112 ED'S SHED: THE LOCKING VIBRATO**
TG's gear guru helps you get the most from your locking vibrato!

LEGENDS

- 15 TIPTON & DOWNING**
- 16 TONY IOMMI**
- 30 JAMES HETFIELD**
- 47 KING & HANNEMAN**
- 56 DIMEBAG DARRELL**
- 73 MICK THOMSON**
- 82 SYNISTER GATES**
- 93 DARON MALAKIAN**

CLASSIC GEAR

- 17 '70S: GIBSON SG STANDARD & LANEY GH100T**
- 31 '80S: CHARVEL STAR & MARSHALL JCM 800**
- 62 '90S: ESP ECLIPSE II AND MESA TRIPLE RECTIFIER**
- 83 '00S: DEAN RAZORBACK & KRANK KRANKENSTEIN**

TUTORIALS

- 94 Metal chop builder**
- 104 Metal backing tracks**
- 114 COMPETITION: WIN a Dean Razorback guitar worth £995!**

COVER/CD COVER: MICK HUTSON/REDFERNS; THIS PAGE: IRON MAIDEN: MICK HUTSON/REDFERNS; GEAR: JORDY SESSIONS

48

IRON MAIDEN
Run To The Hills tabbed in full!

LEARN TO PLAY

- 14** Black Sabbath – *War Pigs*
- 32** Ozzy Osbourne – *Crazy Train*
- 48** Iron Maiden – *Run To The Hills*
- 57** Pantera – *This Love*
- 64** Rage Against The Machine – *Killing In The Name*
- 74** Megadeth – *Symphony Of Destruction*
- 84** Trivium – *A Gunshot To The Head Of Trepidation*



62

METAL THROUGH THE DECADES

The '90s: ESP & Mesa/Boogie

52

DRAGONFORCE
"I used to hate nu-metal." Our favourite power metallers on the '90s





Metal Special

SLAYER, TRIVIUM, DRAGONFORCE, OPETH AND BULLET FOR MY VALENTINE JOIN TG AS WE CELEBRATE THE BEST GENRE EVER!

Back in 1968, when Steppenwolf roared the line "I like smoke and lightning, heavy metal thunder" the music world was introduced to a new term that would later be adopted by fans of heavily distorted, technically advanced guitar playing and pummelling drums to encapsulate the sounds they loved.

That music, born when Tony Iommi proposed his band play like Led Zeppelin but "even heavier" has evolved dramatically over the years, splintering in to thousands of sub-genres (Australian war metal, anyone?) yet still united by the singular desire to rock their audiences in half. More importantly, it's also the genre that - from Iommi and James Hetfield to Dimebag Darrell and Synyster Gates - has produced more guitar icons per capita than any other.

So join us, devil horns at the ready, as we rejoice in the sights, the sounds and the smells of all that is, heavy 'fuckin' METAL...



THE ULTIMATE METAL COLLECTION

READY TO LOAD YOUR MP3 PLAYER WITH FIST-PUMPING METAL?
HERE'S 157 KILLER TRACKS TO GET YOU STARTED...



Paradise City, War Pigs, Run To The Hills. These are tracks any self-respecting metal fan will have indelibly etched in to their grey matter. But where to go next? The world of metal, with its many and varied sub genres, can be a minefield for the uninitiated to navigate. But fear not, for help is at hand. Taking 10 metal must-have tracks as a starting reference point, and restricting ourselves to one track per artist, *Total Guitar* has assembled a set of brutal playlists that will turn your ipod in to the ultimate metal party jukebox.

So what are you waiting for? Start with your favourite track and get downloading now! You might just discover your new favourite band...

IF YOU LIKE THIS...

BLACK SABBATH – WAR PIGS

An apocalyptic six-minute monster, this track demonstrates why Sabbath guitarist Tony Iommi is the true Prince Of Darkness. His numbingly gloomy riffs and torrid soloing combine with the song's anti-Vietnam war lyrics to create one of the most powerful metal tracks ever. Essential.

TRY THESE...

Alice In Chains – Would?
Black Label Society – Bleed For Me
Cathedral – Corpsecycle
Clutch – Burning Beard
Corrosion Of Conformity – Stonebreaker
High On Fire – The Face Of Oblivion
Jerry Cantrell – Anger Rising
Kalas – Frozen Sun
Kyuss – Thumb
Monster Magnet – Space Lord
Neurosis – Stones From The Sky
Ozzy Osbourne – Crazy Train
QOTSA – No-One Knows

Soundgarden – Rusty Cage
The Sword – Iron Swan
Witch – Rip Van Winkle
Wolfmother – Dimension

IF YOU LIKE THIS...

GUNS N' ROSES – PARADISE CITY

Trying to pick one standout GN'R track from their classic cannon is high on impossible, but this one gets closest to summing up Slash's brilliance. You want melody? Check that soaring opening solo. You want fret-mangling fury? Witness the track's free-form outro solo, recently voted TG's third best of all time.

TRY THESE...

Bullet For My Valentine – Tears Don't Fall

"This apocalyptic six-minute monster demonstrates why Tony Iommi is the true Prince of Darkness"



MY TOP 5 METAL TRACKS

JIM MARTIN
FAITH NO MORE

CRANK (SPINNING)
BANNER (LIVE AT WOODSTOCK)

JIMI HENDRIX
IRON MAIDEN

BLACK SABBATH
JED JARVIS

FAITH NO MORE
MASTER OF PUPPETS

METALLICA

KARL LUNDGREN
SABOTY

BLACK SABBATH

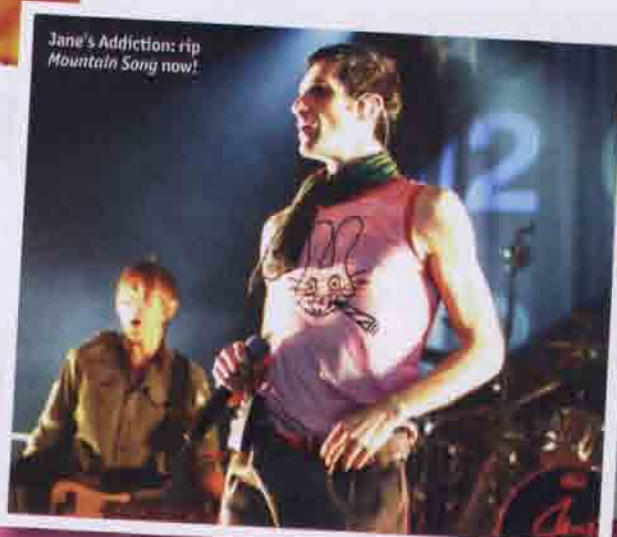
Bon Jovi – Livin' On A Prayer
Cinderella – Gypsy Road
Alice Cooper – Poison
The Darkness – I Believe In A Thing Called Love
Deft Leppard – Pour Some Sugar On Me
Europe – The Final Countdown
Extreme – Get The Funk Out
Faster Pussycat – Cathouse
KISS – Detroit Rock City
Love/Hate – Blackout In The Red Room
My Chemical Romance – Thank You For The Venom
Mötley Crüe – Kickstart My Heart
Nickelback – Never Again
Poison – Nothin' But A Good Time
Ratt – Round And Round
Rock City Angels – Deep Inside My Heart
Skid Row – Youth Gone Wild
Terrorvision – Oblivion
Twisted Sister – I Wanna Rock
Ugly Kid Joe – Tomorrow's World
Vain – Who's Watching You?
Velvet Revolver – Set Me Free
Vinnie Vincent Invasion – Invasion
WASP – Animal (**** Like A beast)
White Lion – Wait
The Wildhearts – My Baby Is A Headfuck

IF YOU LIKE THIS... DRAGONFORCE – THROUGH THE FIRE & FLAMES

TG readers voted its solo the best of the year, and with more notes than a Post-It convention it ain't hard to see why. Herman and Sam trade off in an outrageous lick fest of power metal!



Korn: freaks unleashed?



Jane's Addiction: rip Mountain Song now!



Slayer's fans give them the horn

TRY THESE...

A Perfect Circle – Magdalena
Children of Bodom – Sixpounder
Coheed & Cambria – Welcome Home
Dream Theater – Scene One: Regression
Jethro Tull – Aqualung
Mastodon – Aqua Dementia
Meshuggah – Future Breed Machine
Nevermore – Believe In Nothing
Opeth – Ghost Of Perdition
Queensryche – Eyes Of A stranger
Rush – Y2Z
Strapping Young Lad – Aftermath
Stratovarius – Awaken The Giant
Sunn O – I'm Not Trading
The Mass – Corpsewelder
Tool – Prison Sex
Voivod – Suck Your Bone

IF YOU LIKE THIS... RAGE AGAINST THE MACHINE – KILLING IN THE NAME

Killing In The Name is perhaps the most danceable slab of defiant wrath ever committed to tape. With a groove as seismic as the San Andreas Fault, Tom Morello set new standards for freaky soloing while Zach De La Rocha defined teen angst in one foul-mouthed sentence...

TRY THESE...

Faith No More – Epic
Jane's Addiction – Mountain Song
King's X – Over My Head
Limp Bizkit – Rollin'

"Faster than a cheetah with an arseful of Semtex, *Raining Blood* is Slayer's ultimate track"

Living Colour – Cult Of Personality
Masters Of Reality – Domino
Primus – Tommy The Cat
System Of A Down – Chop Suey
Suicidal Tendencies – How Will I laugh Tomorrow...

IF YOU LIKE THIS... IRON MAIDEN – RUN TO THE HILLS

Tabbed on page 48
Though it was released nearly 25 years ago, *Run To The Hills*, with its ancient battlefield imagery and archetypal galloping rhythm, remains Iron Maiden's definitive statement. Their first single to feature new vocalist Bruce Dickinson, it also gave the band their first top 10 hit.

TRY THESE...

Avenged Sevenfold – Bat Country
Diamond Head – Am I Evil
Dio – Holy Diver
Dokken – Breaking The Chains
Firewind – Breaking The Silence
GWAR – Penguin Attack
Helloween – I Want Out
Judas Priest – Living After Midnight



MY TOP 5 METAL TRACKS

CHRISTIAN OLDE WOLBERS, FEAR FACTORY

MIDLIFE CRISIS
FAITH NO MORE
MASTER OF PUPPETS
METALLICA
SEASONS IN THE ABYSS
SLAYER
A NEW LEVEL
PANTERA
WORLD IN A WORLD
VIO-LENCE

Mercyful Fate – Doomed By The Living Dead
Motörhead – Ace Of Spades
Quiet Riot – Mental Health
Rainbow – Man On Silver Mountain
Saxon – 747 (Stangers In The Night)
Scorpions – Rock You Like A Hurricane
Spinal Tap – Stonehenge
UFO – Rock Bottom

IF YOU LIKE THIS...

KORN – FREAK ON A LEASH

A combination of spooky harmonics, octave pedals and honest-to-God fuzz distortion make *Freak...* Korn's greatest moment. It hit No. 24 in the UK charts even though it features a breakdown of Titanic-sinking weight and a thin Jonathan Davis saying "minger" a lot.

*Tabbed!
on page
64*

*Tabbed!
on page
48*

Bullet For My Valentine: tears will fall if Matt's legs get much further apart!



Bring Me The Horizon – A Lot Like Vegas
Cannibal Corpse – Shredded Humans
Carcass – Corporal Jigsore Quandry
Cryptopsy – Phobophile
Dead To Fall – Guillotine Dream
Deicide – When Satan Rules His World
Dimmu Borgir – Puritania
Enslaved – Havenless
In Flames – Cloud Connected
Kataklysm – Crippled And Broken
Obituary – Chopped In Half
Satyricon – Now, Diabolical
Sepultura – Roots Bloody Roots
Suffocation – Thrones Of Blood
Venom – Live Like An Angel, Die Like A Devil

IF YOU LIKE THIS... EVANESCENCE – BRING ME TO LIFE

Writing the biggest rock song of 2003 not only meant Amy Lee became the hottest thing in metal, it also helped angsty nu-metallers Evanescence sell 13 million copies of their debut album *Fallen*. You can't deny it, it's got a heck of a chorus.

TRY THESE...

Cradle Of Filth – Lord Abortion
Fear Factory – Linchpin
Lacuna Coil – Unspoken
Marilyn Manson – Disposable Teens
Nine Inch Nails – Head Like A Hole
Rammstein – Du Hast
Type O Negative – Wolf Moon
White Zombie – Feed The Gods ■

TRY THESE...

Coal Chamber – Loco
Deftones – My Own Summer (Shove It)
Devildriver – I Dreamed I Died
Disturbed – Want
Drowning Pool – Bodies
Godsmack – Sick Of Life
Linkin Park – Crawling
Lostprophets – Shinobi vs DragonNinja
Mudvayne – Dig
Papa Roach – Last Resort
Slipknot – Duality

IF YOU LIKE THIS... METALLICA – MASTER OF PUPPETS

This brain-twisting eight-minute workout from Metallica's '86 opus of the same name has the lot – from wrist-cramping speed riffing to clean-picked interludes and harmonic duals to finger blistering solos from both players. Their ultimate moment.

TRY THESE...

Alter Bridge – Find The Real
Anthrax – Indians
Celtic Frost – Suicidal Winds
Darkest Hour – With A Thousand Words To Say But One
Exodus – Toxic Waltz
Gojira – Backbone
The Haunted – 99
Holocaust – The Small Hours
Iced Earth – A Question Of Heaven
Megadeth – Symphonies of Destruction
Soulfly – Frontlines
Stone Sour – Get Inside
Testament – Over the Wall
Trivium – Gunshot To The Head Of Trepidation

“This brain-twisting eight-minute workout from Metallica's '86 opus of the same name has the lot”



MY TOP 5 METAL TRACKS

BUZ MCGRATH
UNEARTH
DEATH SKIN MASK
SLAYER
PAINKILLER
JUDAS PRIEST
WAITING FOR
DARKNESS
OZZY OSBOURNE
WHERE EAGLES DARE
IRON MAIDEN
CARRY ON WAYWARD
SON
KANSAS

IF YOU LIKE THIS... PANTERA – A NEW LEVEL

An ascending powerchord riff, greasier than a direct hit on a Brylcreem factory is the basis for one of Dime's simpler but very memorable toons. Few, if any, could come close to his earth-shaking tone and sound.

TRY THESE...

Crowbar – I Feel The Burning Sun
Damageplan – New Found Power
Down – Lifer
Dry Kill Logic – My Dying Heart
Helmet – Wilma's Rainbow
Killswitch Engage – When Darkness Falls
Lamb Of God – Hourglass
Machine Head – Davidian
One Minute Silence – Rise And Shine
Rebel Meets Rebel – Nothing To Lose
Shadows Fall – Thoughts Without Words
Superjoint Ritual – Sickness

IF YOU LIKE THIS... SLAYER – RAINING BLOOD

Faster than a cheetah with an arsenal of Semtex, *Raining Blood* is the ultimate track from the ultimate death metal album, *Reign In Blood*. Expect adept rhythmic changes, tonal shifts and a bucket load of claret.

TRY THESE...

Arch Enemy – My Apocalypse



MY TOP 5 METAL TRACKS

THE REV. TOWERS
OF LONDON
MASTER OF PUPPETS
METALLICA
WAR ENSEMBLE
SLAYER
CHAD'S AD
SEPULTURA
WALK
PANTERA
SYMPHONY OF
DESTRUCTION
MEGADETH



OPETH'S GUIDE TO '70S METAL

DENIM, DODGY FACIAL HAIR AND FLYING VS? IT CAN ONLY BE THE 1970S. MIKAEL ÅKERFELDT OF PROGRESSIVE DEATH METAL GURUS OPETH TAKES US THROUGH SIX ESSENTIAL BANDS FROM THE DECADE – "BUT I NEVER WANT TO HEAR *BRITISH STEEL* AGAIN!" HE ADVISES JOEL MCIVER...



Heavy metal could only have been invented in the 1970s. Suffering a painful comedown from the psychedelic wave of the 1960s, and casting around for a new direction, the musicians of the world came up with prog, disco, punk and hip-hop across those 10 gloomy years – and metal, of course, the angry noise of disenfranchised youth now and forever. Economies rose and fell, the dōle queues lengthened and the Cold War loomed – but what did all that matter when you had a whole new world of riffage to fall back on?

Stuck in a grim Swedish village, the teenage Mikael Åkerfeldt spent his days exploring classic metal – and he's agreed to revisit those far-off days for the benefit of *Total Guitar*. From the sludgy tones of Birmingham's Black Sabbath to the camp, duelling axes of Judas Priest – both a long way removed from the blistering dexterity of Opeth – here's where it all began...

Key Act:

Black Sabbath



"Black Sabbath is obligatory for any metal fan. They were the first metal band I ever heard – I was scared of them! There's something about their music that makes me feel the same to

this day. One thing that I really like about Tony Iommi is his jazz style: when I was growing up I was very much into the heavy songs, of course, but a bit later on what impressed me most were solos like the one he did on *Planet Caravan*. It's outstanding, and very jazzy. He also did this at the end of *Symptom Of The Universe*. Not many metal guitarists give him credit these days for his taste – he's a very tasteful player, in that the notes he chose to play were always the right ones. I like everything Iommi has been involved with – including the Tony Martin and Glenn Hughes records."

KEY ALBUM: *SABBATH BLOODY SABBATH* (1970)

DOWNLOAD: *SABBRA CADABRA*

Key Act:

Judas Priest



"Like Sabbath, Priest are obligatory if you're into metal. For me, their first two albums – *Rocka Rolla* and *Sad Wings Of Destiny* – are flawless. I know most people prefer the later

"I was a big, big fan of Kiss' Ace Frehley – but it turned out that my favourite solos weren't him!"



ARTIST TOP 5

ERIK LARSON, ALABAMA THUNDERPUSSY

EXTENDED MORNINGSTAR
WINDY DIMENSION HATROSS
BLAYER SEASONS IN THE ABYSS
GRAVE SOULLESS
MOTORHEAD OVERKILL

albums, but personally I don't ever want to hear *British Steel* again – I've heard it so many times! It's funny, when I was growing up I thought Glenn Tipton was the better player of the two of them, but now I feel that he is probably just the most technically advanced. In the last 10 years or so I've started to appreciate KK Downing's playing much more, because he's a natural improviser. When he gets that feedback sound on the guitar, it's almost like he doesn't know what he's playing – but somehow he always hits the right note. That can't be copied. But Glenn has patterns that you could pick out if you tried. I like their early ballad tracks, when Rob Halford's voice was much smoother."

KEY ALBUM: *ROCKA ROLLA* (1974)
DOWNLOAD: *RUN OF THE MILL*

Key Act:

Thin Lizzy



"Obviously Phil Lynott was very important, and probably the only reason that Thin Lizzy got as popular as they did – he wrote the bulk of the material, and he was very charismatic – but guitar-wise, you can't deny the importance of this band. The twin guitar thing that they had going was fantastic. They used it so that it was more recognisable to their sound than any of the other metal bands. I like all the guitarists – Eric

Scorpions: Rudy Schenker (right) spots a mirror



"When I have parties I put on the Scorpions' *Lonesome Crow* to see if people can guess who it is"

Bell from the first two records, Scott Gorham and Brian Robertson. I think Brian pretty much lives in Stockholm now; I saw him at the Hard Rock Café! They have two different styles – Robbo was very popular with his wah-wah playing, and Scott was very fluid. But my favourite guitar player with Lizzy was Gary Moore – my favourite solo is on *Sarah*. It's so melodic. He's very underrated – he played so hard!"

KEY ALBUM: *BLACK ROSE* (1979)
DOWNLOAD: SARAH

Key Act: Kiss



"I was really into Kiss when I was growing up. I was a big, big fan of Ace Frehley – but it turned out that my favourite solos weren't him! They used Bob Kulick, who sessioned in the studio. There's a solo on the ballad *I Still Love You*, which I think is phenomenal. The band's image overshadowed the songs – if you think about it, their music was just basic rock – and nobody would

have heard them if they didn't wear the make-up. It's sad but true. Still, I love those records and the songs are fantastic. I thought they were so cool when I was younger. They were almost evil-sounding. Another great record of theirs is *Music From The Elder*, even though most people don't like it, because it's pretentious and bombastic – which is the kind of music I like!"

KEY ALBUM: *DESTROYER* (1976)
DOWNLOAD: *DETROIT ROCK CITY*

Key Act: Scorpions



"Scorpions were my favourite band of them all. I was obsessed with Matthias Jabs, even though he only played on one '70s record, *Lovedrive*. When we have parties, I always put on the first Scorpions album, *Lonesome Crow*, and ask people if they can guess what band it is – and nobody understands that it's the Scorpions, because they only think about *Winds Of Change* and all that cheesy stuff. The first album is insanely heavy, it's like Black Sabbath. What makes that record is Michael Schenker, with his soloing, even though he was like 16 when he made it. It's pretty standard bluesy wailing, but it has a certain feel. I also love everything they did with Uli Jon Roth. He was ahead of his time when he was in the Scorpions. He was a very



ARTIST TOP 5

SCOTT IAN,
ANTHRAX

BLACK SABBATH
BLACK SABBATH
BLACK SABBATH
PARANOID
BLACK SABBATH
MASTER OF REALITY
BLACK SABBATH
VOL. 4
BLACK SABBATH
SABBATH BLOODY
SABBATH



Tony Iommi: "very jazzy" says Akertfeldt

Ritchie Blackmore: one of Mikael Åkerfeldt's obsessions



SIX MUST-OWN '70S METAL GUITAR ALBUMS



TG CHOICE

BLACK SABBATH – *BLACK SABBATH* (1970)

The first ever heavy metal album (be off with you, Kniks and Blue Cheer!) is a mighty beast from start to finish, although *The Wizard* and the cover of *Crow's Evil Woman* show that Iommi et al had chops, even at this early stage.

SCORPIONS – *IN TRANCE* (1975)

A long way from European whistle anthems and wrinklehood, Germany's finest Flying V-wielders hit a rich vein of form in the mid-'70s. *In Trance* was the band's early peak, with the phenomenal Uli Jon Roth performing guitar miracles.

JUDAS PRIEST – *STAINED CLASS* (1978)

Leather and denim personified, Rob Halford's band were in many ways the ultimate metal band – in image, commitment and love of whips and motorbikes. *Stained Class* was just one of a run of awe-inspiringly over-the-top albums.

WHITESNAKE – *LOVEHUNTER* (1979)

Although ex-Deep Purple wailer David Coverdale is best known for the cock-rock anthems such as *Here I Go Again* that he knocked out in the '80s, his band's '70s output is much respected by metal devotees of a certain vintage. *Lovehunter* was aptly titled, too, eh?

LOST CLASSIC

SAXON – *SAXON* (1979)

Although Saxon are usually regarded as members of the B-league of the New Wave Of British Heavy Metal (Maiden and Leppard were streets ahead of them, after all), their early work deserves much respect.

MOTORHEAD – *OVERKILL* (1979)

That bass intro! Those facial moles! Those screams of "Overkill! Overkill! Overkill!" Few albums hit as hard or lasted as well as the unstoppable Motorhead's breathtaking second album. See them live for an extended version that goes on all night....

smooth, clean player, even though he was playing a murky old Stratocaster."

KEY ALBUM: *LONESOME CROW* (1972)

DOWNLOAD: *LEAVE ME*

Key Met: *Rainbow*



"I'm quite obsessed with Ritchie Blackmore. Everything he did with Rainbow and Deep Purple was amazing. I probably take my musical influences more from Rainbow, even though I love Purple with a passion. His persona is as important as his playing: the way he moves, the way he makes it look so easy. I loved seeing him live, especially when he got wild in the early days. He seemed so withdrawn that it was amazing when he went insane on stage! That's something I feed off. When he started doing slide solos with Purple, like on *Soldier Of Fortune* on *Stormbringer*, you could see Rainbow coming. That was when he was experimenting with a new kind of sound. The first two Rainbow records are excellent. Yes, I have seen him live with his current project Blackmore's Night – and no, I didn't wear the medieval costume..."

KEY ALBUM: *RITCHIE BLACKMORE'S RAINBOW* (1975)

DOWNLOAD: *MAN ON THE SILVER MOUNTAIN* ■

10 MORE AWESOME '70S METAL ALBUMS

- BLACK WIDOW *Sacrifice* (1970)
- BLACK SABBATH *Paranoid* (1971)
- UTAH JUMP *Demons And Wizards* (1972)
- MONTROS *Montrose* (1973)
- HAZARETH *Razamanaz* (1973)
- RAINBOW *Rising* (1976)
- JUDAS PRIEST *Sad Wings Of Destiny* (1976)
- MOTORHEAD *Rombo* (1977)
- UFO *Lights Out* (1977)
- QUEEN RIG *Quiet Riot* (1977)

GLENN TIPTON AND K.K. DOWNING

YOU KNOW THEM AS THE DUO HUGELY INFLUENTIAL TWIN LEADS AND DUAL RHYTHM GUITAR RIFFS!

GREATEST MOMENT THE RIFF FROM *BREAKING THE LAW* – ONE OF THE MOST RECOGNIZABLE OF 80S HEAVY METAL

The dual guitar genius behind metal legends Judas Priest, Tipton and Downing epitomise the classic heavy metal genre. Pioneers of the influential New Wave of British Heavy Metal (NWOBHM), their harmony riffs, complex, classically influenced solos and dual leads earned them the nickname The Metal Gods. Many metal fans believe the foundation for what would define pure heavy metal were the early Priest albums *Sad Wings of Destiny*, *Sin After Sin* and *Stained Class*. Tipton and Downing played faster and harder than most rock groups at the time, mixing straightforward riffs with unusually structured tempos and time changes within one song. Tipton's guitars include a modified CBS-era Fender Strat with a chrome pickguard and his signature Hamer which he still plays. Downing plays Gibson Flying Vs and his custom Hamer Vector KK and KK Mini V guitars. A huge percentage of today's metal bands, from Metallica and Maiden to Mastodon and A7X, were influenced by Judas Priest. Metal wouldn't be where it is today without these brilliant brummies! (NC)

TONY IOMMI

YOU KNOW HIM BY HIS: GROUND BREAKING HEAVY METAL RIFFS, BRUMMY ACCENT AND SIGNATURE EBONY GIBSON SG

GREATEST MOMENT: *PARANOID* - HIS MOST RECOGNISED RIFF THAT SPAWNED MANY OF TODAY'S MOST REVERED METAL BANDS

The one-and-only Black Sabbath riff master was born in Birmingham, England, on 19 February, 1948. As a child it was Hank Marvin and The Shadows that first inspired him to pick up a guitar, but a work injury on his last day in a sheet metal factory resulted in the loss of two fingertips on his right hand (he is a left-handed player). This very nearly signalled the premature end of his relationship with the guitar but, invigorated by a Django Reinhardt record (Reinhardt lost the use of fingers in a fire), he re-approached his axe with lighter strings, plastic tips on his fingers and a newly downtuned (to C#) sound. Voila! Heavy metal was born. Clad head-to-toe in black, Iommi's often minor key riffs became Sabbath's calling card as they revolutionised modern music on tracks like *Black Sabbath* and *N.I.B.*. Solo albums and a number of Sabbath reunion tours have kept the man busy in recent years. CB)

**Metal gear
through the
decades**

'70S

THE GEAR: LANEY GH100TI 'TONY IOMMI' STACK AND GIBSON SG STANDARD.

Ok, we cheated a bit here, Black Sabbath's Tony Iommi might have used a Marshall stack back in the '70s, but we reckon the best way to the great man's doom-laden tone these days is Laney's GH100TI Tony Iommi signature amp. The GH100TI recalls Tony's heavy as hell '70s tone with an overdrive that's as thick as a Big Brother contestant. The head pumps out 100 watts of valve-driven fury through a Laney GS412 cabinet. Of course, we've paired the Laney with a Gibson SG Standard. You wouldn't have expected anything else... (EM)

Laney: Headstock Distribution Ltd 0121 5086666/ www.laney.co.uk

Gibson: Rosetti 01376 550033/
www.gibson.com



LEARN TO PLAY

THIS SPECIAL EDITION OF *TOTAL GUITAR* IS PACKED FULL OF CLASSIC METAL TUNES AND THE FINEST SELECTION FROM THE NEW CROP OF METAL TALENT...



Holy Moly have we got some heavy shit for you!

First off, our 14-page transcription of *Crazy Train* is worth the cover price alone.

This really is one of the greatest metal songs ever written. It's a complete technical workout in itself: fast picking in the main riffs, two handed tapping and hellacious legato in the solos, palm mutes, slides, cool chord voicings – the list goes on.

If you've still got skin on your fingers after that, work your way through legendary offerings from Black Sabbath (*War Pigs*) and Iron Maiden (*Run To The Hills*).

Then, once you've mastered that classic collection of metal you can also have a go at the modern stylings of Trivium's *A Gunshot To The Head Of Trepidation* and the not-quite so modern, but still damn cool *Killing In The Name* from RATM, with its funky riffs and legendary solo. There's also Pantera's *This Love* with Dimebag temporarily showing his softer side before launching in to full riff mode.

We've also got a totally cool technique workout. Whatever level you're at, get stuck in and build your chops – any self-respecting metal dude/dudette should.

James Uings – Music Editor

WHAT IS TAB?

Tab is short for tablature, which is a notational system used to give more detailed information as to where the notes should be played on the fretboard than traditional music notation can provide.

Tab appears underneath conventional music notation as six horizontal lines that represent the six strings of the guitar, from the sixth (thick) string at the bottom to the first (thin) string at the top. On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret,

third string, will be shown as a number '2' written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, '0' will be written on the highest string.

Providing fret and string numbers is tab's main role, but it also provides more performance detail. As guitar playing has evolved, so has the tab notation standards allowing for precise representation of techniques like hammer-ons, pull-offs, whammy bar dives and two-hand tapping.

NOTATION AND TAB DIAGRAM

This is where the key signature and time signature are shown

0:51 This is the time per measure (BPM)

CD time (where the part occurs on the original CD)

The note pitches and their rhythmic values are shown in the music notation. Here we have the notes D C A and another D played as crochets (quarter notes). Where they occur on the fretboard is shown in the tab.

CONTENTS

- p22 Black Sabbath
War Pigs
- p32 Ozzy Osbourne
Crazy Train
- p48 Iron Maiden
Run To The Hills
- p57 Pantera
This Love
- p64 Rage Against The Machine
Killing In The Name
- p74 Megadeth
Symphony Of Destruction
- p84 Trivium
Gunshot To The Head Of Trepidation
- p94 Metal chop builder
Technique Workout
- p104 Metal backing tracks
Four cool tracks in the keys of E and D to practise over!

LEARN TO PLAY

BLACK SABBATH WAR PIGS

THE GODFATHERS OF HEAVY METAL THROW DOWN THE GAUNTLET ON ONE OF THE MOST PUNISHING SABBATH TRACKS EVER



'WAR PIGS'

WORDS AND MUSIC BY JOMMI, BUTLER, WARD, OSBOURNE

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USED BY PERMISSION OF EMI MUSIC
GROUP LIMITED (A&M RECORDS) AND THE
RECORDING CORPORATION.

War Pigs is the opening track from Black Sabbath's second album *Paranoid* (1970), which reached No. 1 on the strength of the genre-shaping title track.

From the off, *War Pigs* doesn't follow any kind of conventional song structure. Instead it's a collection of riffs starting with the slow E5 to D5 changes under a siren before the chord stabs kick in, marking the start of our transcription. If you lose your timing here, listen out for the open hi-hat skip that marks the third beat in the bar before the next chord stab.

Tony Iommi, a left-handed player, has a highly idiosyncratic (not to mention fast) soloing style, characterised by wide

Black Sabbath: feeling a bit cross, Tony?



GETTING THE SOUND



Pass your bridge humbucker through as thick a valve-style distortion as you can muster. We have used the HI-way 100 model setting on a Line 6 PODxt, which emulates a HI-watt Custom 100 and has a similar British sound to the Laney amp. We also took a deep but narrow lower-mid frequency cut at around 600Hz.

bends, a fast vibrato and equally quick trills. Much of the solo section was undoubtedly worked out beforehand as there are three guitars playing very

similar lines. However, bars 5 to 8 are a free-for-all and our transcription follows the guitar panned centrally at this point.

SIMON YOUNG

BLACK SABBATH: War Pigs - chord stabs

TRACK 2

♩ = 91

D⁵ E⁵

0:51 3rd vocals enter

Play 6 times

D⁵ E⁵

(Slides on rpt. only)

1. 3

2. A D 3. 4.

Vox: "Oh, Lord yeah!"

TAB

12-14 10-12

12-14 10-12

4-2-0 2

0 (2 0)

6 11 7 12 5 10

12 12 12

Alternate pick these chord stabs, fretting them with your first and third fingers, then immediately damp the strings with just the palm of your picking hand.

BACKING - TRACK 3

TRACK 2

BACKING – TRACK 3

TRACK 2

The second system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a whole note chord of E minor (E3, G3, B3) with a "2:06" time marker. The second measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" (Palm Mute) instruction. The third measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" instruction. The fourth measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" instruction. The fifth measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" instruction. The sixth measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" instruction. The seventh measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" instruction. The eighth measure contains a whole note chord of E minor (E3, G3, B3) with a "PM" instruction. The system concludes with a "Play 4 times" instruction.

BACKING – TRACK 3

TRACK 2

BACKING – TRACK 3

TRACK 4

The musical score for "The Wind" by The Police is presented in three systems. Each system consists of a standard musical staff and a corresponding TAB (Tape Automated Bass) line. The key signature is one sharp (F#), and the time signature is 4/4. The first system includes a tempo marking of 9:30 and the instruction "let ring". The second system features a wavy line above the staff, indicating a tremolo or vibrato effect. The third system includes a bracketed "6" under the first measure of the staff, indicating a sixteenth-note pattern. The TAB notation uses numbers 0-15 to represent frets, with slurs and ties indicating specific techniques and phrasing. The score is for guitar and bass, with the guitar part in the upper staff and the bass part in the lower staff.



WAR PIGS ■ LEARN TO PLAY

BLACK SABBATH: *War Pigs* – solo (cont)

TRACK 4

8th

BU BU BU BD

TAB: 15(17) 15(17) 15(17) (15) 12 12 15 15 12 15 12 12 15 12 14 15 12 12 12 14 12 14 12 12 14 12 14 3 0

BU BU BU BU BD

TAB: 9(11) 9(11) 9(11) 9(11) (9) 7 4 7 9 7 9 7 9 7 9 7 9 7 9 0

BU BD BU BD BU BD BU BD BU BD

TAB: 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9)

BU BD BU BD BU BD BU BD BU BD

TAB: 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9 7 9 9(11) (9) 7 9

1/4

BU BU BU^{1/4} BU BD

TAB: 9(11) 9(11) 9(11) 9(11) (9) 9 7 7 9 9 11/12 0 12/11 0 11/7 0 7/5 0 5/7 7

PM -- |

BU BU BU BU

TAB: 0 0 6 (7) 0 6 (7) 0 6 (7) 0 6 (7) 0 0 6 (7) 0 6 (7) 0 6 (7) 0 6 (7) 0 0

E⁵ D⁵ E⁵ D⁵

TAB: 9 7 0 9 7 9 7 5 7 5 7 5 7 9 7 9 7 5

Use your third finger for all the slides in the first three bars, placing you in the correct position to hammer-on from your first finger at the end of bar 3. Take bars 5 to 8, 12 and 13 very slowly to begin with before building up to speed. Use your third finger for all the bends and support it with your second finger just behind.

BACKING – TRACK 5 1100



TRIVIUM'S GUIDE TO '80S METAL

FURIOUS SPEED-PICKING, WHAMMY BAR GYMNASTICS, VOCALISTS WHO ACTUALLY SANG... THESE ARE A FEW OF THE WONDERS THAT MADE THE '80S A SPECIAL TIME FOR METAL. NO BAND HAS KEPT THESE CORNERSTONES ALIVE LIKE TRIVIUM. **ED HOLDEN** CAUGHT UP WITH MATT AND COREY FOR SOME RECOMMENDED LISTENING...



hey're gonna kick our ass every night!" Matt Heafy is buzzing. At the forefront of Trivium – the band that just ravaged charts around the globe with new album *The Crusade* – Heafy could be considered one of the biggest names in metal right now. But he is about to be made to look small. How? A support slot for Iron Maiden's forthcoming stadium tour – that's how. "We're gonna try out a lotta new shit and dominate those big stages," he promises. "But it won't be anything as extravagant as the mighty Iron Maiden."

It's great to hear that Heafy has a sense of humour about it. But even better, perhaps, to know that he's got respect for the acts that spawned and defined the music that's made him the success story he is. A strict diet of quality '80s metal listening has helped make the singer-guitarist and fellow shredder Corey Beaulieu the renowned frer-melters they are today, so listen up axe-swingers. You might learn a thing or two

the Megadeth frontman and his old bandmates is a favourite birching topic amongst metallers. But Corey Beaulieu is philosophical: "Out of that whole split came two great bands. I always think that if Mustaine hadn't got kicked out then a lot of great Megadeth tracks wouldn't have been written."

Good point. Mustaine's three '80s albums, including 1986's classic *Peace Sells... But Who's Buying?* featuring guitarist Chris Poland, were full of classic thrash fury. Their debut *Killing Is My Business... And Business Is Good* was full of raw promise, especially on the blistering *Mechanix* and its impressive title track, while 1987's *So Far, So Good... So What!* was patchy but still included the stunning *In My Darkest Hour*. While the later arrival of guitarist Marty Friedman at the end of the 80s unquestionably ushered in Megadeth's finest guitar work, their early years shouldn't be forgotten.

KEY ALBUM: PEACE SELLS... BUT WHO'S BUYING (1986)
DOWNLOAD: PEACE SELLS

Key Act: Megadeth



"After getting fired from Metallica, all I remember is that I wanted blood – theirs," said Dave Mustaine of his involuntary Metallica departure. The seemingly interminable feud between

"Alex Skolnick was probably the best metal guitarist out there until Marty Friedman came along"



ARTIST TOP 5

ANDREAS KISSER,
SEPULTURA
METALLICA
MASTER OF PUPPETS
KRODILS
BONDED BY BLOOD
SLAYER
HAUNTING THE
CHAPEL EP
SEPULTURA
CHAOS A.D.
KREATOR
PLEASURE TO KILL

Key Act:

Iron Maiden



"Fucking Amazing! Maiden are one of the best bands on the planet... ever." Heafy is still stoked on the subject of the Brit superstars who recently released their superb new album *A Matter Of Life And Death*. Maiden's sound was made unique by the galloping basslines we all know so well and the soaring theatrics of frontman Bruce Dickinson, who debuted on their 1982 breakthrough *Number Of The Beast*.

The sound is all boosted by three, yes three, hyper-talented axemen. Beaulieu isn't ashamed to credit some of his latest work to this influence. "Our single *Antem (We Are The Fire)* has that galloping Maiden sound going on plus that dueling guitar thing that those guys are obviously known for. We can't wait to bring that one out in the arenas!" If the history of metal is anything to go by, it should work a charm.

KEY ALBUM: SEVENTH SON OF A SEVENTH SON (1988)

"Definitely my favourite," states an enthusiastic Beaulieu. "They just sound BIG y'know. Everything on this record is really epic with a lot of progressive-y moments that are, as always, amazingly well done."

DOWNLOAD: THE EVIL THAT MEN DO

Iron Maiden: awesome band, awful legwear!



Key Act: Testament

"I got into Testament after I got into the 'big four' (Metallica, Slayer, Megadeth, Anthrax) thrash bands,"

Beaulieu tells us. "They were always one of the more obscure bands, like Exodus and Overkill. But I got really big on Testament when I discovered them. Alex Skolnick had a really distinct style of lead playing. His solos were like a song within a song with their own movements and sections. It all happens while the band builds up the intensity behind him. It's amazing stuff." How good is Skolnick? "Probably the best metal guitarist out there until Marty Friedman came along." Pretty damn good then.

KEY ALBUM: THE NEW ORDER (1988)

This metal masterpiece is loaded with riffing from Skolnick. "They really haven't received their due for the contribution they made with these songs," says Beaulieu.

DOWNLOAD: DISCIPLES OF THE WATCH

Key Act: Slayer

There are few metal outfits who wouldn't count Slayer as an influence. The joining of guitarists Kerry King and punk-influenced headbanger Jeff

"Shit, did I talk about Annihilator yet? Jeff Waters' guitar playing is just fucking amazing!"

Hanneman in the early '80s spawned break-neck metal like no other. Beaulieu shares his version of an experience common between just about every self-respecting thrasher: "It was as soon as I heard *Angel Of Death*. I was like, 'Woah, I never heard anything like this before!' I haven't really stopped listening to Slayer since then." The opening to 1986's *Reign In Blood* was a defining moment that launched a worthy rival to Metallica's *Master Of Puppets*, released the same year. Since then it's been 20 years spent as kings among metal-heads for Slayer. Did you catch them on the Unholy Alliance tour? No? Sad.

KEY ALBUM: REIGN IN BLOOD (1986)

There's more than just a spectacular intro here. The whole thing's over in a little over half an hour, but it'll leave you changed for life. The benchmark to which all extreme metal is measured.

"For the time period it was released, it was just ridiculously intense," points out Corey Beaulieu. And it's still sounding evil today.

DOWNLOAD: RAINING BLOOD

Key Act: Annihilator

"Shit. Did I talk about Annihilator yet?" Beaulieu is extremely keen to expand our thrash listening again with

a Canadian quartet led by an insanely talented six-stringer. "Jeff Waters' guitar playing is just fuckin' amazing," Corey enthuses, clearly in awe of the somewhat forgotten guitarist. "He was very tight, very fast with a really awesome sound. Most of all, he just had very, very cool solos that stand out because he has a lot of outside influences like classical music and blues."

Influences aside, it's stupid heavy no? "Oh Yeah! It'll make your arm cramp up with all the blazing picking speeds and technical stuff. If you're looking to build your thrash chops, Annihilator are definitely something you should look in to."

KEY ALBUM: ALICE IN HELL (1989)

The title track isn't actually the most interesting song on the album guitar-wise. But it's the song with a commercial edge that could, in a parallel universe, have made them huge. Elsewhere on the album you'll find lightning shred work from Waters over blistering picked passages – a lesson in heaviness under perfect control.

DOWNLOAD: ALICE IN HELL



ARTIST TOP 5

MATT DEVRIES,
CHIMAERA

NAPALM DEATH
HARMONY
CORRUPTION

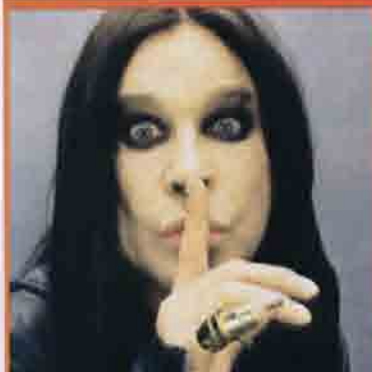
SLAYER
REIGN IN BLOOD
CANNISS
NECROTICISM
DESCENDING THE
INSALUBRIOUS

AT THE GATES
SLAUGHTER OF THE
SOUL
PANTERA
VULGAR DISPLAY OF
POWER



Metallica: Trivium's Corey learnt all their songs

SIX MUST-OWN '80S METAL GUITAR ALBUMS



TG CHOICE

OSZY OSBOURNE - BLIZZARD OF OZZ (1980)

The Prince Of Darkness' first solo effort post-Sabbath saw him hook up with legendary guitarist

Bandy Rhoads. Most of the metal-heads who add Helloween to Ozzy came in with Marshall Stack's. Rhoads got the job in two minutes with just an amp and a battered old practice amp - a lightning-riff artist we should all know about.

MOTORHEAD - ACE OF SPADES (1980)

With 'Fast' Eddie Clarke hammering out the riffs at his side and 'Philly Animal' Taylor pioneering double-kick drumming behind him, Lemmy's Motorhead became one of the most formidable forces in metal. This was their third great album in a row and there's plenty more to it than the famous title track. Clarke offers a welcome reminder that sometimes all you need is a simple pentatonic lick.

GUNS N' ROSES - APPETITE FOR DESTRUCTION (1987)

We've seen it lingering towards the top end of just about every 'best albums ever' list we've ever seen. And there's a reason. This was the beginning of the end for glam and hair metal as GN'R introduced their more aggressive brand of marketable rock'n'roll. Though he may not have known it at the time, Slash mastered the mixolydian mode here.

YNGWIE MALMSTEEN - MARCHING OUT (1985)

In the '80s, Yngwie Malmsteen's Rising Force was a band in its own right rather than just a name associated with freak-like shredding speeds. The neo-classical stylings of his later work are just starting to creep into Yngwie's lightning guitar work here. Some moments are mesmerising - those who wish to sweep pick will learn from this.

LOST CLASSIC CELTIC FROST - INTO THE PANDEMONIUM (1987)

This could very easily be considered the first 'Goth Metal' album. Celtic Frost had already been key to the growth of metal in Europe with the dark stylings of *Mortal Tales*, but this unleashed their most 'out there' ambitions. *Cradle Of Filth*, *Opeth*, *Dimmu Borgir*... they might never have happened had it not been for CF.

MÖTLEY CRÜE - DR. FEELGOOD (1989)

With massive spangly production from the legendary Bob Rock, *Dr. Feelgood* provided an x-rated explosion of glamour, sleaze and glitter that defined the '80s as the decade of decadence. With filthy riffs and solos aplenty from the under-rated Mick Mars, this classic never fails to make us feel good.

Key Act:

Metallica



"Listen to Enter Sandman," says Heafy. "Within a couple of seconds of hearing that riff, you know exactly what song it is and what band it is. You don't even have to think about it." It's guitar phrases such as this that have brought Metallica to the top of the metal world. Referring to the masterpieces on 1986's *Master Of Puppets*, Beaulieu is frank: "Those songs really altered my metal listening." The duel axes of James Hetfield and Kirk Hammett remain a match made in metal heaven: Hetfield the chugging rhythm player with built-in metronome, Hammett the virtuoso soloist who can pull unworldly noises from his wah pedal. "They'll do three and four part guitar harmonies on some records," says Beaulieu. "There's more impressive guitar work than you think."

KEY ALBUM: MASTER OF PUPPETS (1986)

Corey Beaulieu doesn't want to talk about much-celebrated opener *Battery*. "The songs that get looked over a lot are in the later half of the album," he points out. "Tunes like *Damage Inc.* and *Disposable Heroes* are as good as the rest of them. I absolutely had to learn every single one of those songs as soon as I heard them."

DOWNLOAD: DISPOSABLE HEROES ■

10 MORE AWESOME '80S METAL ALBUMS

- VENOM
Black Metal (1982)
- ACCEPT
Balls To the Wall (1984)
- BATT
Out Of The Cellar (1984)
- DOKKEN
Under Lock And Key (1985)
- HON 20V1
Slippery When Wet (1986)
- ANTHRAX
Among The Living (1987)
- DEF LEPPARD
Hysteria (1987)
- QUEENSMYCH
Operation Mindcrime (1988)
- MASTERS OF REALITY
Blue Garden (1988)
- JAMIE'S ADDICTION
Nothing's Shocking (1988)
- KITUR'S X
Gretchen Goes To Nebraska (1989)



JAMES HETFIELD

YOU KNOW HIM BY HIS: CORRUGATED IRON RHYTHM GUITAR WORK, HARD-AS-NAILS STAGE STANCE, LOW-SLUNG ESP AND MAJESTIC MOUSTACHE

GREATEST MOMENT: MASTER OF PUPPETS – EIGHT MINUTES OF EXTRAORDINARY FINGER-MELTING METAL GUITAR

Californian guitar monster James Hetfield didn't have the easiest of upbringings. Fanatically religious parents made his early years difficult, but young Hetfield found solace in Black Sabbath, Zeppelin and the guitar. After cutting his teeth in a number of short-lived outfits, Hetfield formed Metallica with drummer Lars Ulrich in 1981, assuming the position of rhythm player and vocalist (although the solos in early songs *Master Of Puppets* and *Orion* are his). The band's 1986 thrash masterpiece *Master Of Puppets* is widely regarded as their classic album, though it was just one in a line of illustrious offerings, from the pioneering thrash of *Kill 'Em All* to the stadium-conquering '*Black Album*'. Though there have been a few stumbles in recent years – the patchy *Re-Load* and *St. Anger* albums and Hetfield's stint in rehab in 2001 for alcoholism – Metallica still remain one of the world's biggest metal bands, and the enigmatic Hetfield the genre's most revered rhythm guitar icon. (CB)

**Metal gear
through the
decades**

Marshall

Marshall

'80S

THE GEAR MARSHALL JCM800 STACK AND CHARVEL STAR

Back in the '80s you weren't a proper rocker if you didn't have a fuck-off stack and a funny-shaped axe. That's why we choose the Marshall JCM800 head loved by the likes of Zakk Wylde and Slash. Marshall ruled the metal world in the 1980s just as they had with British blues and hard rock in the previous two decades. Oh, and how about that magnificent Charvel Star guitar? Just add stripy Spandex pants and a strategically placed cucumber. And don't forget copious amounts of hairspray. Fuck the ozone... this is rock'n roll dude!

Marshall: Marshall 01908 375411/ www.marshallamps.com
Charvel: Fender GBI 01342 331700/ www.charvel.com

Randy Rhoads:
studied and
studded



LEARN TO PLAY

OZZY OSBOURNE

CRAZY TRAIN

ALL ABOARD THIS CRAZY TRAIN WHERE
ACE GUITARIST RANDY RHOADS PLAYED AN
ABSOLUTE BLINDER...

'CRAZY TRAIN'

Wrote And Music By: Randy
Rhoads, Osbourne
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When Ozzy left Sabbath in 1978, he quickly formed a new band, *Blizzard Of Ozz*, and released his debut solo album of the same name in 1980. The band featured an impressive line-up of established rock musicians: Lee Kerslake (ex-Uriah Heep) on drums, Bob Daisley (ex-Rainbow) on bass and Randy Rhoads (ex-Quiet Riot) on guitar. This band were technically superior to Sabbath, especially Rhoads, whose flash guitar style is given a free reign on *Blizzard Of Ozz*'s lead single *Crazy Train*.

While *Crazy Train*'s intro riff is the most menacing sounding, the main riff in A major is more challenging. Aim for tight palm-muting for the low A notes punctuated by sustaining chords (A, E and D) and watch out for the slippery pull-offs that end the fourth bar. Later in the verse, Randy Rhoads makes some clever fret jumps sound as if two guitarists are playing as he swaps

GETTING THE SOUND



Randy's choice of guitar was a Les Paul fed into two 100-watt Marshall amps and four speaker cabinets. He was a fan of MXR effects pedals and known to use a stereo chorus, flanger, 10-band graphic EQ and distortion, all by MXR. At the start of his signal chain was a Roland FV-100 volume pedal and a Vox wah. He also used echo and delay effects, usually a Yamaha analog delay or MXR rack delay plus a Roland Space Echo or Korg echo unit.

between low note parts and higher doublestops. Being an inventive player, Randy often drops in some mini lead licks like the one that closes the first chorus (using the F# minor 'blues box') and the crazy chromatic ascent during the second chorus.

The solo is demanding as it uses two-hand tapping, whammy bar manipulations and a three-note-per-string legato run for a mixture of flash

and melody. For best results, break the solo into four-bar passages and slowly learn them before increasing speed. Be aware also of Randy's use of trills which enhance his solo's classical-sounding approach, this phrase will take even the most accomplished player a fair while to master. We used a PODxt on the Marshall setting with maximum gain for both parts and bridge pickup selected.

MISHA NIKOLIC

OZZY OSBOURNE: *Crazy Train* - Full track

TRACK 6

♩ = 138

TAB

Intro Riff

F#m

TAB



Intro

0:34

Tab: 2 5 4 5 2 5 4 0 | 2 2 4 2 5 2 4 2 | 7 5 | 0 0 0 0 7

Chords: D⁵ E⁵

Main Riff

0:34

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 3 4 0

Chords: A E/A D/A A

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 4 2 0 4 2 0 4 2

Chords: A E/A D/A A

Verse

1. Cra - zy but that's how it goes...

0:41

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 3 4 0

Chords: A E/A D/A A

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 3 4 0

Chords: E/A D/A A

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 3 4 0

Chords: E/A D/A A

mil - lions of peo - ple liv - ing as foes...

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 3 4 0

Chords: E/A D/A A

Tab: 0 0 0 5 6 7 | 0 0 0 0 5 4 6 | 0 0 0 0 | 3 2 4 | 0 0 0 0 | 2 2 0 | 3 4 0

Chords: E/A D/A A



Intro

Chords: D, A

Tab: 3 5 0 0 7 9 0 2 7 5 2 4 0 2 4 0

Chorus

Chords: F#5, D5

Lyrics: Men - tal wounds not heal - ing.

Tab: 4 2 0 4 2 2 0 7 5 5 7 (6) (7)

Annotations: 1:09, NH, w/bar

Chords: F#5, D5/A

Lyrics: life's a bit - ter shame. I m

Tab: 4 2 0 4 2 0 3 0 0 0 4 2

Chords: A5, E5

Lyrics: go - ing off the rails on a cra - zy train,

Tab: 2 2 0 2 0 4 0 0 2 0 BU BD 4 (5) (4) 0

Chords: F#5

Lyrics: I m

Tab: 2 4 2 2 5 2 3 2 5 2 5 4 2 4 2 4 2 4 2 3 2 5 2 5



A E

go - ing off the rails on a cra - zy train.

TAB 2 0 4 2 5 4 2 0 BU BD 4 (5) (4) 0

F#5 A5 E5

NH

TAB 4 2 0 4 2 2 2 2 4 2 2 0 2 4

F#5 D5 E5

Let's go!

NH

TAB 4 2 0 4 2 2 3 0 5 4 2 2 0 0 2 4

Main Riff

A E/A D/A A

1:33 PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 5 4 6 0 0 0 0 3 2 2 2 0 3 4 0

A E/A D/A A

3 | ve

PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 7 5 4 6 0 0 0 0 3 2 2 2 0 4 2 0 4 2 0 4 2



OZZY OSBOURNE: *Crazy Train* - Full track

TRACK 6

Verse

lis - tened to preach - ers, I've lis - tened to fools,...

1:40 PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 0 5 4 6 0 0 0 0 0 3 2 4 0 0 0 0 0 0 3 4 0

E/A D/A A

I've

PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 0 5 4 6 0 0 0 0 0 3 2 4 0 0 0 0 0 0 3 4 0

E/A D/A A

watched all the drop - outs who make their own rules...

PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 0 5 4 6 0 0 0 0 0 3 2 4 0 0 0 0 0 0 3 4 0

E/A D/A A

One

PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 0 5 4 6 0 0 0 0 0 3 2 4 0 0 0 0 0 0 3 4 0

E/A D/A A

per - son con - di - tioned, to rule and con - trol,...

PM PM PM PM

TAB 0 0 0 5 6 7 0 0 0 0 0 5 4 6 0 0 0 0 0 3 2 4 0 0 0 0 0 0 3 4 0



driv - ing me _____ in - sane, _____ I'm



A⁵ **E⁵**

go - ing off the rails on a cra - zy train...

TAB: 2 2 4 0 2 2 BU BD 4 (5) (4) 0

8va **3** **3** **3**

Im

TAB: 9 5 7 10 6 8 11 7 9 11 8 9 12 9 10 13 10 11 14 11 12 15 12 13 16 13 14 17 14 15 18 15

A **E**

go - ing off the rails on a cra - zy train...

TAB: 2 2 4 2 5 4 2 2 BU BD 4 (5) (4) 0

F⁵ **A⁵** **E⁵**

NH

TAB: 4 0 4 2 2 2 4 4 2 2 0 4 2 2 4

F⁵ **D⁵** **E⁵**

NH

TAB: 4 0 4 2 2 2 x 3 2 0 4 4 2 0 0 2 4



Bridge

Bridge

First system of music notation for the bridge, featuring vocal lines, guitar accompaniment, and a guitar tab. The key signature is F# (one sharp). The guitar tab includes a diamond symbol with the number 4, indicating a barre.

Vocal line: I know that things are go ing

Guitar line: [2:32] NH

TAB: 4 4 2 2

Second system of music notation for the bridge, featuring vocal lines, guitar accompaniment, and a guitar tab. The key signature is F# (one sharp). The guitar tab includes a diamond symbol with the number 4, indicating a barre.

Vocal line: wrong for me.

Guitar line: PM

TAB: 4 4 2 2

Third system of music notation for the bridge, featuring vocal lines, guitar accompaniment, and a guitar tab. The key signature is F# (one sharp). The guitar tab includes a diamond symbol with the number 4, indicating a barre.

Vocal line: You go ita lis ten to my

TAB: 11 11 9 9

Fourth system of music notation for the bridge, featuring vocal lines, guitar accompaniment, and a guitar tab. The key signature is F# (one sharp). The guitar tab includes a diamond symbol with the number 4, indicating a barre.

Vocal line: words yeah

TAB: 11 11 9 9



F#5 **E**

2:46

TAB

D5 **C#5**

TAB

B5 w/bar **A5** **G#5** **F#5**

w/bar

TAB

E **D5** **C#5**

TAB

B5 (8va) **A5** **G#5** **F#5**

Scoop

TAB

F#5 (8va) **E** **D5** **C#5**

Scoop

TAB



Chord progression: B⁵ (8va), A⁵, G⁵, F⁵

TAB: 19 16 19 16 19 16 19 16 19 16 19 16 14 15 14 17 BU 17(19) 17 BU 17(19) 15 14 12

Chord progression: E, D⁵, C⁵

TAB: 14 16 14 16 14 16 14 16 14 16 14 16 13 14 13 14 (13 14) 13 16

Chord progression: B⁵, A⁵, C⁵, 8va

TAB: 11-12-14 11-12-14 11-13-14 13-14-16 13-14-16 14-16-17 17-19 BU 19(21) BU 19(21) BD (19)

Intro Riff

Chord: F#m

TAB: 2 2 4 2 5 2 4 2 2 5 4 5 2 5 4 0

Play 3 times

TAB: 2 2 4 2 5 2 4 2 2 2 4 2 5 2 4 2 0

Main Riff

Chord progression: A, E/A, D/A, A

TAB: 0 0 0 5 6 7 0 0 0 0 0 0 3 2 4 0 0 0 0 0 0 0 3 4 0





Chorus section with guitar notation and TAB.

Chords: A, E/A, D/A, A

Lyrics: *(Instrumental)*

3:35

Verse

Verse section with guitar notation and TAB.

Chords: A, E/A, D/A, A

Lyrics: 4. Heir of a cold war, that's what we've become,

Verse section with guitar notation and TAB.

Chords: E/A, D/A, A

Lyrics: in

Verse section with guitar notation and TAB.

Chords: E/A, D/A, A

Lyrics: he - rit - ing trou - ble, i m men - tal - ly numb -



CRAZY TRAIN ■ LEARN TO PLAY

OZZY OSBOURNE: *Crazy Train* – Full track

TRACK 6

Chorus (first system)

Chords: E/A, D/A, A

Lyrics: Cra - zy I just can not bear,

Tab: 0 0 0 5 6 7 0 0 0 0 0 0 3 2 2 2 2 0 3 4 0

Chorus (second system)

Chords: E/A, D/A, A

Lyrics: Cra - zy I just can not bear,

Tab: 0 0 0 5 6 7 0 0 0 0 0 0 3 2 2 2 2 0 3 4 0

Chorus (third system)

Chords: E/A, D/A, A

Lyrics: Cra - zy I just can not bear,

Tab: 0 0 0 5 6 7 0 0 0 0 0 0 3 2 2 2 2 0 3 4 0

Chorus (fourth system)

Chords: E/A, D/A, A

Lyrics: go - ing if the rails, that just is n't fair.

Tab: 0 0 0 5 6 7 0 0 0 0 0 0 3 2 2 2 2 0 3 4 0



A⁵ **D⁵** **A**

TAB 0 2 5 0 2 7 5 2 4 0

pick scrape

Chorus

F#⁵ **D⁵**

Men - tai wounds not heal ing w/bar

4:03

TAB 4 0 4 2 7 5 7 7 7 5 (4) (5)

F#⁵ **D⁵/A**

life s a bil - ter shame. I m

TAB 4 0 4 0 3 0 0 0 0 4 2

A⁵ **E⁵**

go ing off the rails on a cra - zy train.

TAB 2 0 2 4 0 2 0 2 0 5 4 0

G^{tr}

I m

TAB BU 14 BU 15 15 18 15 BU 16 16 19 16 BU 17 17 20 17 BU 18 18 21 18 16 (18) 17 (19) 18 (20) 19 (21) 20 (22)



CRAZY TRAIN ■ LEARN TO PLAY

OZZY OSBOURNE: *Crazy Train* – Full track

TRACK 6

go ing off the rails on a cra - zy train.

TAB

2 5
2 4
0 2 2 0

4 2 0

BU Bb
4 (5) (4) 0

F#5 **A5** **E5**

NH

TAB

4 2 0 4 2 2 4 0 4 2 0 2 4

F#5 **D5** **E5**

NH

TAB

4 2 0 4 2 2 3 0 5 4 3 2 0

Outro Riff

F#5 **A5** **E5** **F#5** **D5** **E5** Repeat to fade

4:27

TAB

4 4 4 4 2 2 2 2 0 0 4 0 0 0 4 4 4 2 7 7 7 9 9 9 7 0 0 0

PM

KERRY KING & JEFF HANNEMAN

YOU KNOW THEM BY THEIR: JEFF – FASTEST HAND IN THE WEST, BLONDE LOCKS AND HEINEKEN LOGO ESP. KERRY – OFF-KEY SOLOS AND SPEED RIFFING, MENTAL TATTOOS AND TREE-TRUNK NECK

GREATEST MOMENT: *ANGEL OF DEATH* – THE FINEST DISPLAY OF A TWIN GUITAR THRASH ATTACK... EVER!

Even at 42 years of age, LA residents Kerry King and Jeff Hanneman remain two of the most insane fret-melting guitar players in metal today. While bald-headed, bushy-bearded, spiky-wristed King remains the outspoken focal point of the partnership, the journalist-shy Hanneman's contributions are often cruelly ignored – it's him, after all, rather than King who has penned many of the band's incendiary classics, including *Angel Of Death* and *Raining Blood*.

King's main focus has always been on speed. His unrelenting rhythm work and distinctly unconventional lead style has influenced other guitar players to go left-of-the-middle, while his hard-as-nails, heavily-tattooed, Jäger-sluggin' persona has cemented him as the 'poster boy' of thrash metal.

24 years on from its inception, their partnership remains as potent as ever, with King's demonic B.C. Rich signature guitar and Hanneman's signature ESP working their magic on this year's *Christ Illusion*, another slice of thrash heaven. (CB)

LEARN TO PLAY

IRON MAIDEN

RUN TO THE HILLS

WE DEMONSTRATE A CLASSIC TRACK FROM ONE OF THE UK'S MOST SUCCESSFUL METAL BANDS, AS FEATURED ON THEIR BREAK-THROUGH STUDIO ALBUM...

'RUN TO THE HILLS'

WORDS AND MUSIC BY STEPHEN PERCY HARRIS

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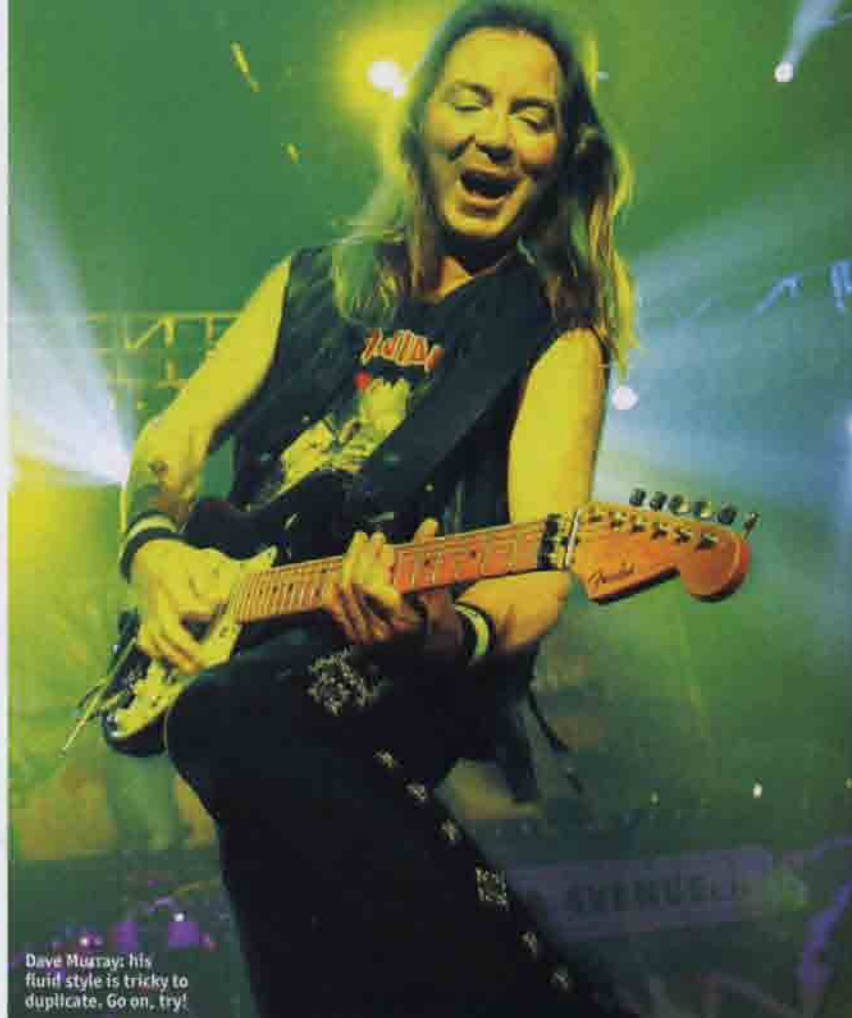
Run To The hills comes from Iron Maiden's classic third album *The Number Of The Beast*, which reached No 35 in the UK charts back in 1982.

The Number Of The Beast was the first album to feature Bruce Dickinson on vocals and the last to feature Clive Burr on drums (he was replaced by Nicko McBrain). It was also the record that launched Maiden around the globe.

Despite popular belief, *Run To The Hills* was written by bassist Steve Harris and is based around a galloping rhythm, featuring Harris along with guitarists Dave Murray and Adrian Smith.

The song starts at the comparatively sedate pace of 118 bpm with wailing lead guitar, before Bruce Dickinson decries the persecution of North America's indigenous population.

The speed then picks up to around 172 bpm as the verse kicks in with



Dave Murray: his fluid style is tricky to duplicate. Go on, try!

GETTING THE SOUND



A beefy humbucker sound will get you near to what you need for *Run To The Hills*, while the neck pickup should be used for the smooth lead sound. Amp-wise, a classic hi-gain sound will get you pretty close but don't overdo the distortion. We used a Fender Fat Strat and a PODx on the Brit Hi-gain setting.

Maiden's trademark galloping bass and guitar rhythm, followed by one of the most famous choruses in classic metal.

Dave Murray's guitar solo, although almost entirely based around the E minor pentatonic, is quite tricky to handle at this speed, but don't let that put you off. The solo guitar on the original recording sounds as though it's going through a phaser or fast wah, but

we have left it off our recording to make things a bit clearer. It may take a little while for you to duplicate Murray's fluid style, so you may find it easier to use his ideas as the basis for your own solo.

Last but not least, we have the middle section following the solo, which accompanies that famous vocal line ascending to the stratosphere.

PETE CALLARD

IRON MAIDEN: Run To The Hills - Intro

TRACK 8

♩ = 118

TAB

BU BU BU BU

18 (17) 18 (17) 15 13 (15) 13 (15) 15 (17) 15

GUITARS AND BACKING: PETE CALLARD



IRON MAIDEN: *Run To The Hills* – Intro (cont)

TRACK 8

BU 12 (13) BU 12 (13) BU 13 (15) BD (13) BU 10 (12) BU 10 (12) BU 12 (14)

It's worth adding vibrato to the bends during this lead part of the intro to really make them wail.

BACKING – TRACK 9

IRON MAIDEN: *Run To The Hills* – verse

TRACK 8

♩ = 172
D⁵ D⁵
PM PM

C⁵ C⁵ G/B C⁵ G/B

A⁵ C⁵ F⁵ D⁵

The galloping rhythm is quite tricky, so start slowly using a down, down, up pattern and gradually work up to speed.

BACKING – TRACK 9



RUN TO THE HILLS ■ LEARN TO PLAY

IRON MAIDEN: *Run To The Hills* – chorus

TRACK 8

Chorus musical notation and TAB. Chords: G⁵, F⁵, C⁵, C⁵/B, G⁵.

The real challenge here is to keep bar 4 sounding tight with the rest of the band.

BACKING – TRACK 9

IRON MAIDEN: *Run To The Hills* – solo

TRACK 10

Solo musical notation and TAB. Chords: E⁵, G⁵, C⁵.

Solo musical notation and TAB. Chords: E⁵, G⁵.

Solo musical notation and TAB. Chords: C⁵, E⁵.



IRON MAIDEN: Run To The Hills - solo (cont)

TRACK 10

Sheet music for the guitar solo (cont) of "Run To The Hills" by Iron Maiden. The solo is based on the E minor pentatonic scale.

First System:

- Staff 1: Treble clef, key of E minor. Chords: G⁵, C⁵, E⁵. Fingering: 3, 6.
- Staff 2: Tablature. Fingering: 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 14, (16), (14), 12, 17, 15, 17.
- Annotations: "Shake bar" with a dashed line.

Second System:

- Staff 1: Treble clef, key of E minor. Chords: G⁵, C⁵, E⁵. Fingering: 3. Annotations: "w/bar", "Bring bar down slowly w/bar".
- Staff 2: Tablature. Fingering: 14, 16, 0, 0, 15 (17), 12, 15, (18), 17, 15.
- Annotations: "PH", "BU", "BD", "BD".

The solo is based on the E minor pentatonic scale and features some speedy trills up and down the scale. At this speed it's hard to duplicate exactly what is played, so take the basic ideas and use them as the basis for your own solo.

BACKING - TRACK 11

IRON MAIDEN: Run To The Hills - bridge

TRACK 10

Sheet music for the guitar bridge of "Run To The Hills" by Iron Maiden. The bridge is in 4/4 time.

First System:

- Staff 1: Treble clef, key of E minor. Chords: A⁵, B⁵/G, C/G, D⁵. Fingering: 9, 7, 7, 9, 7, 7, 9, 7, 11, 9, 9, 9, 9, 9, 9, 9, 12, 10, 10, 10, 10, 10, 10, 10, 14, 12, 12, 12, 14, 12, 12.
- Staff 2: Tablature. Fingering: 9, 7, 7, 9, 7, 7, 9, 7, 11, 9, 9, 9, 9, 9, 9, 9, 12, 10, 10, 10, 10, 10, 10, 10, 14, 12, 12, 12, 14, 12, 12.
- Annotations: "PM" (Palm Mute).

This is the higher part of the twin guitar setup - the other guitar plays a lower part that follows the bassline.

BACKING - TRACK 11



WITH ITS DOWNTUNED 7-STRINGS, BIG TROUSERS, HOODIES AND BASEBALL CAPS, IT WAS NU-METAL THAT PROVED THE DEFINING TREND IN 90S METAL. BUT AS ASPIRING AXE GOD, HERMAN LI OF DRAGONFORCE, TOLD **PHIL ASCOTT**, POWER, PROG AND EXTREME METAL FIGURED HEAVILY ON HIS TEENAGE JOURNEY THROUGH THE DECADE

DRAGONFORCE'S GUIDE TO '90S METAL

Nas the 90s began it was grunge rather than metal, that was the rock genre du jour – though the line between the two styles was certainly blurred. Were the Sabbath-aping Soundgarden grunge? How about Alice In Chains? Whatever the case, powered by Kim Thayil and Jerry Cantrell's bludgeoning riffs, their *Badmotorfinger* and *Dirt* albums were openly embraced by both camps.

Faith No More and Rage Against The Machine kept the rap metal ball rolling, culminating in 1993's landmark rap/metal collaboration project, the *Judgment Night* film soundtrack. But it was Korn's eponymous 1994 debut that set metal on a new path, eschewing guitar solos in favour of low-end grooves, rap/roar vocals and introspective lyrics. Nu-metal was born and – despite landmark releases from the likes of Tool and Sepultura – it would dominate the scene via, Deftones, Limp Bizkit, Mudvayne, Linkin Park and the like, for the remainder of the '90s. Not that DragonForce's Herman Li was taking much notice...

Key Act:

Korn



Leaders of the biggest metal movement of the '90s – nu-metal – ex-mortuary worker Jonathan Davis bellowed

angst-ridden lyrics over Korn guitarists Brian 'Head' Welch and James 'Munky' Shaffer's pioneering use of down-tuned 7-string guitars.

Herman: "I used to hate nu-metal but now I actually think it's kinda cool. I saw Korn live and I thought they were really cool, the way they groove and the different dynamics. You didn't get that in the other music I was listening to."

KEY ALBUM: *KORN* (1994)

"It's got a groove and stuff that's missing in a lot of other styles of metal. Before I used to be narrow-minded but now I can appreciate Korn and those other nu-metal bands. I really get it now."

DOWNLOAD: *BLIND*

Key Act:

Pantera



No list of key '90s metal acts would be even halfway credible if it didn't include Pantera. Ditching their embarrassing mid-'80s attempts at glam metal in favour of pulverizing groove-laden power metal, the band left the

"I used to be narrow-minded, but now I can appreciate Korn, the way they groove."



ARTIST TOP 5

DIMEBAG DARRELL, TOWERS OF LONDON
METALLICA, MASTER OF PUPPETS
SLAYER, SEASONS IN THE ABYSS
SEPULTURA, CHAOS A.D.
PANTERA, VULGAR DISPLAY OF POWER
MEGADETH, COUNTDOWN TO EXTINCTION

competition trailing in their wake and in Dimebag Darrell produced the decade's premier metal guitar hero.

Herman: "I didn't listen to them that much at the time because everyone was getting in to it. I was thinking that's too cool I'm not going to listen to it anymore! But, you know what, I'm still in to it now."

KEY ALBUM: *VULGAR DISPLAY OF POWER* (1992)

"Obviously the riffs were brutally accurate, I don't think I could ever riff like that. They influenced all these metalcore bands that are on the scene now. They weren't metalcore but they kinda started it. The solos too! Woah! There were some crazy screams on the whammy bar."

DOWNLOAD: *WALK*

Key Act:

Megadeth



Okay, so they were in our '80s Guide too, mainly due to their early status as one of thrash metal's 'big four', but it was Marty Friedman's tenure with the band that had the greatest impact on a young Herman.

KEY ALBUM: *COUNTDOWN TO EXTINCTION* (1992)

Herman: "I thought their best album was *Countdown to Extinction*. I thought that was really amazing. I even bought



Anthrax caught in a... fly-catching competition?

the guitar tablature book and I've still got it. Trying to learn some of those solos, it sounded easy, just read the numbers and play it. But it was actually absolutely fuckin' hard. Just the bending was confusing me. I covered the title track in my first ever gig, when I'd only been playing for one year."

DOWNLOAD: SKIN O MY TEETH

"All the tracks were pretty good. I tried to play *Skin O' My Teeth* and wasn't even close! That was probably the best song."

Key Act:

Anthrax

Thrash metal pioneers. Anthrax rose to prominence in the late-'80s with their landmark release *Among The Living*, though their '90s output – which included *Bring The Noise*, their seminal rap metal collaboration with Public Enemy – was equally inspiring. Guitarist Scott Ian was a big influence, as Herman recalls. "I remember reading about how Scott downpicks everything, and how 'up picks were for pussies'. I was downpicking intensively from then on!"

KEY ALBUM: THE SOUND OF WHITE NOISE (1993)

"That was the album where I got in to Anthrax. Again, I played one of their songs live, early on. Even though this was a later album, you can always learn new things from these guys."

"Was it Carcass' shocking extreme nature that I liked? Not really, I actually liked their melodies!"

DOWNLOAD: ONLY

"I learned this track from a guitar magazine when I started playing guitar. We didn't attempt the solos!"

Key Act:

Carcass

The extreme artwork and content of *Reek of Putrefaction* (1988) and *Symphonies of Sickness* (1989) – sample track titles *Vomited Anal Tract*, *Malignant Defecation*, *Crepitating Bowel Erosion* – may have gotten people's attentions, but the addition of brilliant young guitarist Michael Amott in 1990 took Carcass to the next level. Their 1993 masterpiece *Heartwork* was more melodic than you might think!

Herman: "Again, I got in to them at the start of my guitar playing when I discovered death metal, punk metal, thrash metal. Was it their extreme nature that I liked? No, I actually liked their melodies! They were really melodic. I'm sure people disagree. The same goes for (Orlando death metallers) Death. I liked



ARTIST TOP 5

MATT BAUMBACH, VISION OF DISORDER
METALLICA, MASTER OF PUPPETS
PANTERA, VULGAR DISPLAY OF POWER
MEGADETH, RUST IN PEACE
GUNS N' ROSES, APPETITE FOR DESTRUCTION
KORN, KORN



Megadeth: Herman still has their guitar tab book!



SIX MUST-OWN '90S METAL GUITAR ALBUMS



TG CHOICE

JANE'S ADDICTION – *RITUAL DE LO HABITUAL* (1991)

With a vocalist who sounded like a cosmic banshee on LSD, and a pint-sized virtuoso guitarist given free reign, freaky alt. metallers Jane's Addiction certainly stood out from the crowd. This album includes the band's most famous track *Been Caught Stealing* and their 10-minute tour-de-force *Three Days*, which finds Dave Navarro at the peak of his powers.

TOOL – *AENIMA* (1996)

With a penchant for prog's tricky time signatures and lengthy sonic explorations, Tool set the benchmark for dark, unsettling, experimental metal in the 90s. Boldly and bleakly brilliant...

RAGE AGAINST THE MACHINE – *RAGE AGAINST THE MACHINE* (1992)

Allied to singer Zach De La Rocha's fierce political diatribes, Tom Morello's 'Zeppelin on steroids' riffs and 'car alarm on the blink' guitar solos produced a lethal metal cocktail. Altogether now, "Fuck you. I won't do what you tell me..."

SOUNDGARDEN – *BADNOTORFINGER* (1991)

The first 'grunge' band to sign to a major label, Soundgarden's breakthrough third album was still a much heavier, more ambitious record than Pearl Jam's *Ten* or Nirvana's *Nevermind*, both released around the same time. And it's just as essential too...

ALICE IN CHAINS – *DIRT* (1992)

The band's defining statement, *Dirt* is a sorrowful slab of self-loathing (singer/lyricist Layne Staley was battling heroin addiction) powered by Jerry Cantrell's primal, unsettling guitar lines. A cold, claustrophobic classic...

HERMAN'S LOST CLASSIC

ANGRA – *HOLY LAND* (1995)

Brazilian prog metallers who really floated Herman's boat: "I got really in to this when the Internet was taking off later in the nineties. At that point I didn't care much that there was no lead guitar playing in the mainstream because there was the Internet. You could hear great stuff like this anyway."

their composition – the extreme vocals weren't that amazing."

KEY ALBUM: *HEARTWORK* (1993)

"The *Heartwork* album was a real big thing. The discovery of that downtuned stuff. Was it down to a B? Whatever, it was pretty heavy! I'm sorry to say, I've not listed to it for ages, I really should."

DOWNLOAD: *HEARTWORK*

Key Act:

Symphony X



Often compared to acts like Dream Theater and Fates Warning, the neo-classical stylings of New Jersey prog metallers Symphony X, led by guitarist Michael Romeo, were difficult for Herman to resist. "I was really in to Symphony X. The mid-'90s was the time I just started playing guitar and everything was like, 'Wow, that was really cool.' For me, Symphony X were kings of progressive metal – kind of like Malmsteen meets Allan Holdsworth."

KEY ALBUM: *DIVINE WINGS OF TRAGEDY* (1997)

"*Divine Wings Of Tragedy* was heavy but also melodic. I was heavily in to progressive stuff at that time and it had all the wild solos, but there were always new surprises each time you listened to it. Outside of guitar instrumental stuff they were my favourite band back then."

DOWNLOAD: *THE ACCOLADE* ■

10 MORE AWESOME '90S METAL ALBUMS

MADONN N' ROSER
Use Your Illusion I/II
(1991)

METALLICA
Metallica (1991)

FAITH NO MORE
Angel Dust (1992)

THE WILLOWHARTS
Earth vs. Wildharts
(1993)

MACHINE HEAD
Burn My Eyes (1994)

MATILYN HANSON
Antichrist Superstar
(1996)

SEPULTURA
Roots (1996)

DEPTUNE
Around The Fur (1997)

SYSTEM OF A DOWN
System Of A Down
(1998)

SLIPKNOT
Slipknot (1999)

DIMEBAG DARRELL

YOU KNOW HIM BY HIS: SYNCOPATED RIFFS, AVANT-GARDE SOLOS AND RED BEARD!

GREATEST MOMENT: WALK - HIS BEST KNOWN RIFF AND WEIRDEST SOLO EVER

One of metal guitar's true heroes, Dimebag Darrell was the lead and only guitarist in Texan groove bruisers Pantera. Born Darrell Lance Abbott in 1966, his incredible metal career began when he heard Ace Frehley of Kiss play. By the age of 16 he had been banned from entering state-wide guitar competitions in Texas because he won them all, even against players up to 12 years older than him! He auditioned for Megadeth but formed Pantera with brother Vinnie Paul on drums in 1981. Originally a glam metal band, Pantera went on to become one of the most influential and popular heavy metal bands of the 90s thanks to Dime's unique groove metal style and avant-garde soloing technique on his 'Dean From Hell' custom Dean guitars. When Pantera split in 2003 Dime and Vinnie formed Damageplan and country metal side-project Rebel Meets Rebel, but Dime's career was brutally and tragically cut short at the age of 38 when he was murdered on stage in Ohio in December 2004. (NC)



ON YOUR CD
THINGS TO DO

THIS LOVE

'THIS LOVE'

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Although Dimebag was a master technician, the clean arpeggios that open the track shouldn't pose too many problems for you – just make sure you let all the notes ring out clearly.

Dimebag solos are always tricky to get to grips with at first, especially

Fortunately, there are two short pre-chorus solos to get you fired-up before working your way through to the big

solo. The main thing for you to focus on is the pitching of the bends, so play the target notes (the note in brackets) before attempting the bends and this will give you an idea of what you need to aim for.

STEVE ALLSWORTH

TRACK 12

♩ = 102

F#m F#m/G F#m F#m/G F#m F#m/G F#m F#m/G

let ring throughout

TAB

2 4 3 4 4 3 2 4 3 4 4 3 2 4 3 4 4 3 2 4 3 4 4 3 2 4 3 4 4 3



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TRACK 12

The arpeggios featured here are pretty straightforward, but producing a consistently clean sound can prove to be problematic, especially when holding a barre shape.

BACKING – TRACK 13

TRACK 12

† depress bar before striking string (11th fret)



PANTERA: *This Love* – pre-chorus solo (cont)

TRACK 12

Diagram showing the pre-chorus solo for *This Love* (cont). The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation with various techniques indicated: Scoop, F#m, F#m/G, 15th fret, PH (pick harmonic), and w/bar (whammy bar). The tablature (TAB) shows fret numbers: [8], (6), [6], x, [6], [6], [6].

Several Eddie Van Halen-esque touches are required with the whammy bar here. Particularly tricky are the scoops and slides in bar 2, which need to be timed carefully.

BACKING – TRACK 13

PANTERA: *This Love* – chorus

TRACK 12

Diagram showing the chorus for *This Love*. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation with various techniques indicated: N.C. F#5 (Natural Chord F#5), PM (palm mute), Cm (C minor), Bm (B minor), Gm (G minor), and F#m (F# minor). The tablature (TAB) shows fret numbers: 0, 4, 2, 4, 0, 2, 4, 4, 0, 2, 4, 6, 5, 1, 3, 4, 4, 2. A note indicates "† hold for 6 bars" at the end of the second line.

You will need to demonstrate excellent palm and fret hand muting here to prevent any noise during the rest.

BACKING – TRACK 13

PANTERA: *This Love* – pre-chorus wah solo

TRACK 12

Diagram showing the pre-chorus wah solo for *This Love*. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar part is written in standard notation with various techniques indicated: F#m, F#m/G, PB 16 (Pitch Bend 16), grad. BU (graduated Bending Up), BD (Bend Down), and PH (pick harmonic). The tablature (TAB) shows fret numbers: 14, 16, 14, 16, 14, 16, 14, 16, 17, 19.

Be careful with the bends – you can check your pitching by playing the note in the brackets first.

BACKING – TRACK 13



PANTERA: *This Love* – interlude riff

TRACK 12

♩=110

N.C. A m G N.C.

2:37

PM throughout

TAB

0 2 2 4 2 2 4 5 2 3 4 5 2 4 5 0 2 2 4 2 2 4 5 2 3 4 3 0 2 2 4 2 2 4 5 2 3 4 5 2 4 5

F⁵ F⁵ G⁵ G⁵ A⁵ B⁵ B⁵

PM (Heavy) (No PM) Slow slide

TAB

0 2 2 2 2 4 3 1 2 3 4 5 6 7 8 9 7

Make sure you use palm-muting throughout except for the G major chord. This riff flies by pretty quickly, so use alternate picking.

BACKING – TRACK 13

PANTERA: *This Love* – ass stomp riff

TRACK 12

♩=65 Slower

F⁵ G⁵ F⁵ G⁵ F⁵ G⁵ F⁵ G⁵ F⁵ A⁵ F⁵ G⁵ F⁵ G⁵ F⁵ A⁵ F⁵

3:10

PM

TAB

3 5 3 5 3 5 3 5 3 6 3 5 3 5 3 6 3 3

4. G⁵ F⁵ G⁵ F⁵ G⁵ F⁵ A⁵ F⁵

PM

TAB

5 3 5 3 5 3 6 3 3

w/dar

TAB

3 1

This is one of Dimebag's trademarks. Take your time with it and you should get that appropriate 'ass stomp' sound.

BACKING – TRACK 13

PANTERA: *This Love* – solo

TRACK 12

♩=107

3:51

w/delay

grad BU

RP

BD

TAB

16 (18) 16 18 18 18 18 18 18 18 (16)

8

BU RP BU BD

19 (21) (21) (21) 19 (21)

TAB

14



PANTERA: *This Love* – solo (cont'd)

TRACK 12

Once again, the main thing to be careful of here is the pitching of your bends. But make sure you take your time, because nothing is worse than playing out of tune.

BACKING - TRACK 13

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Metal gear through the decades

'90S

THE GEAR: MESA/BOOGIE TRIPLE RECTIFIER
AND ESP ECLIPSE II

The sound of metal changed in the '90s. All of a sudden fizzy distortion was passé and crushing bottom end was the way forward. Guitarists like James Hetfield of Metallica discovered that the best way to crush a skull was with Mesa/Boogie amplifiers. Mesa/Boogie's huge bass response is a result of their solidly built cabinets. They're heavy, in both senses of the word!

The guitar is TG's own ESP Eclipse, the basis of Hetfield's Truckster signature guitar. The Eclipse is loaded with a pair of EMG humbuckers, another must-have for metal guitarists in the '90s and beyond.

Mesa/Boogie: Westside Distribution 0141 248 4812/ www.westside-distribution.com
ESP: Selectron UK 01795 419460/
www.espguitars.com

LEARN TO PLAY

RAGE AGAINST THE MACHINE

KILLING IN THE NAME

EVIL RIFFS, FUNKY RIFFS, OCTAVE RIFFS, THERE'S LOADS ON THIS TRACK EVEN BEFORE YOU GET TO THE CRAZY SOLO

'KILLING IN THE NAME'

WORDS AND MUSIC BY DE LA ROCHA, COMMERFORD, MORELLO, WILK

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Killing In The Name, from RATM's 1992 self-titled debut, was an instant hit thanks to its winning blend of politically-charged metal-meets-rap. It also signalled the arrival of a new guitar hero for the '90s, whose influence is still being felt today.

From the ashes of '80s pyrotechnics, guitarist Tom Morello added his own hip-hop influences such as Public Enemy and Run-DMC to classic influences like Kiss and Led Zeppelin.

He's well-known for his unorthodox techniques, such as using his guitar's toggle switch to create 'DJ record scratching', (eg. *Bulls On Parade* from 1996's *Evil Empire*). He also uses an Allen wrench along the strings for a grinding sound on tracks like *People Of The Sun*.

For *Killing In The Name*, Tom uses trademark sounds such as ominous minor 9ths in the intro riffs (D to D#, up the octave), but the most striking aspect of his rhythm playing is his groove.

Tom Morello:
this solo goes
'weeeeeee woooo
weeee woooo'



GETTING THE SOUND



Tom originally used a Telecaster through a Marshall 2205 50-watt head and Peavey 4X10 cab. To emulate his sound, use the neck pickup with moderate distortion (say Gain on 6) to get a good 'woody' neck pickup tone that still sounds rocky. We used a Telecaster through a POD XT on the modern-hi-gain setting. For the mental solo we used an original DigiTech Whammy pedal.

The main riff is incredibly funky and you should avoid playing it too quickly as this will kill the funky sound.

As well as all this he makes use of pitchshifting with the DigiTech Whammy pedal (set to sound two octaves higher than what's played).

If you don't have a DigiTech Whammy pedal, don't worry, many current multi-effect units by Boss, Korg and Zoom will create similar results.

For the solo's first two bars you'll need to quickly alternate pick the first three strings whilst moving the pedal in an eighth note rhythm (ie you'll depress then release the pedal during each main beat). Keep listening to the CD whilst learning the tab and you should achieve the rest of the solo. And hopefully you'll have enough energy left for the fast octave picking afterwards!

STEVE ALLSWORTH

RAGE AGAINST THE MACHINE: *Killing In The Name* - full track

TRACK 14

♩=90 D⁵

w/distortion + flanger

	1	2	3	4	5	6	7	8
E	3	3	3	3	3	3	3	3
B	2	2	2	2	2	2	2	2
G	0	0	0	0	0	0	0	0
D	0	0	0	0	0	0	0	0

♩=124



N.C.

0:17

TAB

0 0 0 11 12 11 12 0 0 0 11 12 11 12 0 0 0 11 12 11 12

1. 2.

TAB

0 0 0 11 12 12 (13) (12) 0 0 0 11 12 12 (14) (12) 0 0 0 6 6 6

TAB

0 0 0 6 6 6 0 0 0 6 6 6 0 0 0 8

(Rapping) Kill-ing in the name of...

♩ = 81

Main Riff

0:42

TAB

0 3 5 x x 3 4 5 0 2 3 2 3 2

Play 4 times

Verse

Some of those... that were for - ces are the same that burn cross - es.

0:53

2:22 PM

TAB

0 3 5 x x 3 4 5 0 2 3 2 3 2 0 3 5 x x 3 4 5 0 2 3 2 3 2



Some of those_ that were for - ces are the same_ that burn cross - es.

2nd time only

TAB

0 3 5 x x 3 4 5 0 2 3 2 2 0 3 5 x x 3 4 10 11 12 10 11 12 10

Some of those that were for - ces are the same that burn cross - es.

PM

TAB

0 3 5 x x 3 4 5 0 2 3 2 2 0 3 5 x x 3 4 5 0 2 3 2 2

Some of those that were for - ces Are the same_ that burn cross - es.

TAB

0 3 5 x x 3 4 5 0 2 3 2 2 0 3 5 x x 3 4 5 0 2 3 2 2

Chorus

Ugh!

E⁵ F⁵ E⁵ F⁵ E⁵

Kil - ling in the name of...

1:17
2:45

TAB

0 3 5 x x 9 0 3 5 x x 8 0 3 5 x x 7 0 2 3 2 2 3 2 2 3 2 2

[illegible]



Those who died are jus - ti - fied for wear-in' the badge, — they're the cho - sen whites. You



F⁵ G⁵ N.C. F⁵ G⁵ N.C.

jus - ti - fy — those that died. by wear-in' the badge, — they're the cho - sen whites.

TAB 7 7 x 7 x 7 x 3 5 7 7 x 7 x 7 x 3 5 5

F⁵ G⁵ N.C. F⁵ G⁵ N.C.

Those who died — are jus - ti - fied — for wear-in' the badge, — they're the cho - sen whites. You

TAB 7 7 x 7 x 7 x 3 5 5 7 7 x 7 x 7 x 3 5 5

F⁵ G⁵ N.C. F⁵ G⁵ N.C.

jus - ti - fy — those who died — by wear-in' the badge, — they're the cho - sen whites. Come on!

TAB 7 7 x 7 x 7 x 3 5 7 7 x 7 x 7 x 3 5 5

Solo

8va

3:50 w/whammy pedal (+15ms)

TAB † (8)(8)(8) 8 8 8 (5)(5)(5) 5 5 5 (8)(8)(8) 8 8 8 (6)(6)(6) 6 6 6 (7)(7)(7) 7 7 7 (5)(5)(5) 5 5 5

† Bracketed notes are picked notes affected by whammy pedal



TRACK 14

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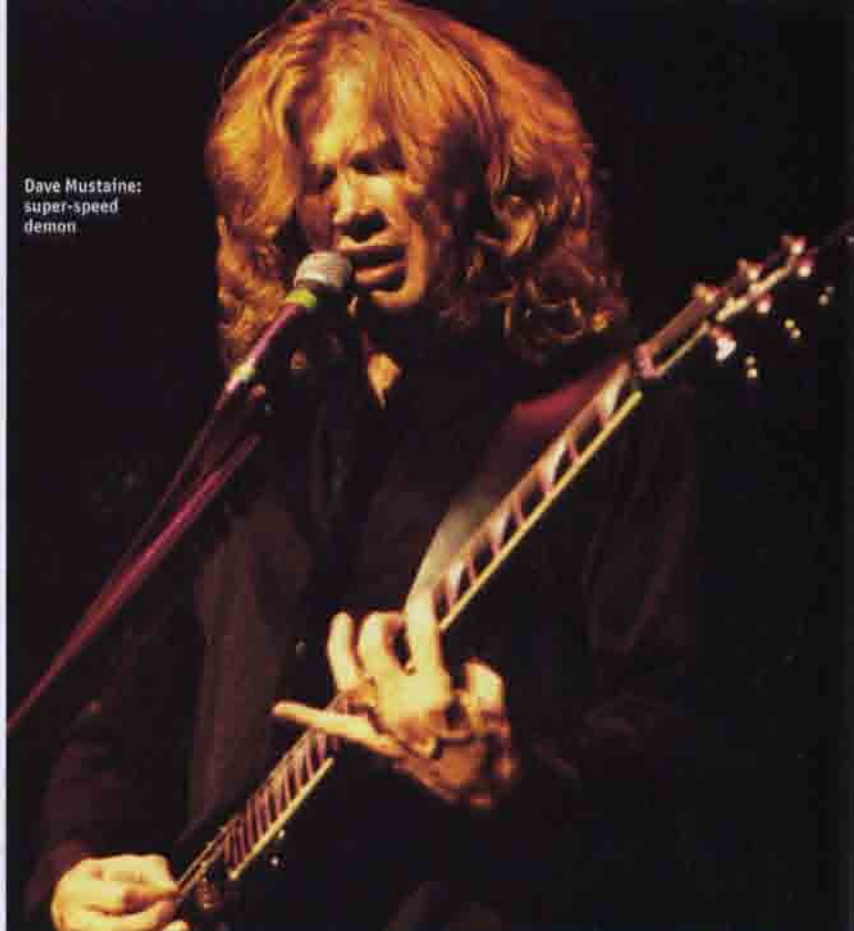
MICK THOMSON

YOU KNOW HIM BY HIS: ABILITY TO HEAD BANG MANIACALLY WHILST COVERING THE ENTIRE LENGTH OF THE FRETBOARD WITH HIS MESMERISING LEFT HAND

GREATEST MOMENT: SURFACING – DEATH-DEFYING SPEED-RIFFAGE AT THE CLOSE OF AN IMMENSELY GROOVE-LADEN TRACK

With arguably the most evil looking mask out of the boiler-suited banditos – ex-guitar teacher Mick Thomson (or #7) is the imposing lead guitarist in Iowan nonet Slipknot. When the band's self-titled album was released in 1999 the world stood back, open-mouthed and aghast, as the band proceeded to out-perform, out-shock and out-class everyone that stood in their path. Now brandishing his signature Ibanez guitar – in drop B tuning with the word 'Seven' inscribed on the fretboard – Thompson has certainly proved, not least in his guest lesson for *Total Guitar*, that he has the chops to back up his position as metal's most iconic guitarist of the recent years. And while early releases eschewed solos in favour of a brutal barrage of riffs, thankfully Mick finally got to flex his considerable soloing muscles on the band's 2004's career-peak Vol. 3: *The Subliminal Verses*. (CB)

Dave Mustaine:
super-speed
demon



LEARN TO PLAY

MEGADETH

SYMPHONY OF DESTRUCTION

PREPARE YOURSELVES FOR SOME TRULY FINGER-MELTING THRASH METAL!

'SYMPHONY OF DESTRUCTION'

WORDS AND MUSIC BY
DAVID MUSTAINE

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Outside of Metallica's extensive repertoire, there are few thrash metal songs more famous than Megadeth's *Symphony Of Destruction*. Featured on *Countdown To Extinction* (1992), it boasts a crushing riff from frontman Dave Mustaine and a melodic solo from shred sensei Marty Friedman.

Although the rhythm ideas appear to be easy, make sure they are tight and pay close attention to your muting.

Throughout the solo Mustaine plays a syncopated chromatic riff based on the pre-chorus. Although the E minor tonality is quite vague, Friedman derives most of his inspiration from the Em, G, C Am chord movement implied by David Ellefson's bass part.

One of Friedman's trademarks is bending from an outside tone to a strong tone (eg C#-D, Bb-B in bars 3-4) for a

GETTING THE SOUND



Dave Mustaine and Marty Friedman were exclusive users of Jackson guitars during the time of this recording. However, most humbucker fitted guitars will have a sufficient output to give you the required tone. You will need an amp that can supply modern high gain distortion, while rolling off the gain a couple of notches will give your sound a more controlled quality.

rather exotic effect. After the subdued opening Friedman turns up the heat in bar 7 with arpeggios using the A Kumoi Japanese pentatonic scale. There are some rapid position shifts as well as tricky rhythms, so take it slowly.

Bars 9-10 contain Friedman's trademark pentatonic twists before launching into a tricky selection. This

can be viewed as a big G major bluesy arpeggio played in several positions. Picking directions are shown, but make sure the arpeggio notes don't overlap.

Bars 13-14 use a diminished/blues legato idea phrased awkwardly over the bar, and Friedman then finishes with a standard blues played at a faster pace than usual.

STEVE ALLSWORTH

MEGADETH: *Symphony Of Destruction* - main riff

TRACK 16

♩ = 140

F⁵ E⁵ F⁵ E⁵ F⁵ E⁵

0:12 PM- PM-

TAB

1 3 1 3 2 2 3 2 2 1 3 1 3 2 2

Use the heel of your picking hand's palm to palm-mute the F and G notes.

BACKING - TRACK 17



AVAILABLE IN: COUNTDOWN TO EXTINCTION
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MEGADETH: *Symphony Of Destruction* – pre-chorus

TRACK 16

0:40

A^{b5}/E^b G⁵/D A⁵/E A^{b5}/E^b G⁵/D N.C.

Play 7 times

PM

TAB

0 0 7 0 6 0 5 5 7 5 7 0 6 0 5 0 0 6 5 4 3 2 1 0

Megadeth use a lot of inverted powerchords (the notes of a chord in a different order), and here is a famous examples of this.

BACKING – TRACK 17

MEGADETH: *Symphony Of Destruction* – chorus

TRACK 16

0:54

E⁵ E^(b5) D⁵/E E/B C⁵/E C^(b5)/E

1. N.C. Bm

2. D⁵

PM

TAB

0 9 7 0 8 7 0 7 5 0 6 7 7 0 5 3 0 4 3 0

7 5 4 5 7 7 5 7 5 7 5 7 5

Notice how the highest sounding notes move down chromatically (going down one note at a time), while the low E note provides a dark pedal tone essential for creating a metal vibe.

BACKING – TRACK 17

MEGADETH: *Symphony Of Destruction* – solo

TRACK 18

2:20

A^{b5}/E^b G⁵/D A⁵/E A^{b5}/E^b G⁵/D A⁵/E A^{b5}/E^b G⁵/D A⁵/E

wide vib.

BU

TAB

9 9 9 9 9 9 9 7 9 6(7) 7 (9) 3



Chords: A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E

PM - - - - -

TAB: BU (9) 5 7 5 | BU BD 7 (8) (7) *grad.* BU (8) 7 (8) (7) 5 7 / 7

Chords: A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E

TAB: /10 9 11 10 9 11 10 8 12 10 8 12 14 12 13 12 | 14 17 14 12 13 14/20 17 20 17 14 12 13

Chords: A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E

TAB: /12 10 12 10 12 10 12 10 15 10 12 15 10 12 14 10 | 12 10 12 10 12 10 15 10 12 15 10 12 14 10 | 15 10 12 10 19 15 15 22 19 19 15 16 17

Chords: A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E

TAB: 15 16 BU 14 (16) | 15 12 12 15 12 13 12 12 13 17 | 13 12 15 12 12 14 15 12 15 12 15 14 12 14

Chords: A^b5/E^b G^5/D A^5/E A^b5/E^b G^5/D A^5/E

TAB: BU 13 (14) 12 BU 15 12 15 (17) 12 15 12 BU 14 (16) 15 12 | BU 14 (16) 15 12 BU 14 (16) 15 12 BU 17 (19) 18

† F \sharp caught with 3rd finger during bend

There is some awkward picking and odd rhythms to watch out for in bar 7. You should also watch out for the sweep picked notes in bar 11 (beat 4); you will need to roll your first finger to stop the notes from bleeding into each other.

BACKING – TRACK 19



BULLET FOR MY VALENTINE'S GUIDE TO '00S METAL

IF YOU WANT TO KNOW WHO THE CREAM OF 00S METAL GUITARISTS ARE, WHO BETTER TO ASK THAN THE FRONTMAN OF BRITAIN'S BIGGEST, BEST AND MOST IMPORTANT NEW METAL ACT, BULLET FOR MY VALENTINE'S **MATT TUCK**

The year is 2000. On the surface, metal was a glum and lifeless place. Albums from Limp Bizkit, Puddle Of Mudd and Godsmack had all but killed the credibility of the apparently moribund genre. Luckily, there was a fresh new underground sound that had been waiting in the freezing wilds of Scandinavia since the early '90s: melodic death metal. Now it was awake. And hungry. The sound promoted the hard and fast riffage of Slayer, clean and screamed vocal interplay, and virtuoso-like – often neo classical – solos. The sound inspired a new wave of fantastic metal from the progressive epics of Mastodon, and the neo-classical-tinged Children Of Bodom, to the exciting retroactive thrash of Trivium and the New England metalcore of Killswitch Engage. The '00s saw true metal take back its mantle from the revealed and reviled nu-metal posers, and the visionary newcomers would once again fly the flag of heavy fucking metal.

Key Act: Killswitch Engage

Their debut album, 'Killswitch Engage' hit shelves in 2000 and the Massachusetts quintet soon

became the most revered and respected band of the burgeoning metalcore scene.

Matt Tuck: "Adam Dutkiewicz and Joel Stroetzel are great guitarists. There aren't many solos, but they're such fucking amazing rhythm players; and that's what I'm all about. As soon as I heard their first album a few years ago they've been a big influence on me. Those guys introduced [Bullet For My Valentine] to a new way of using harmonies; you can mix aggression with melody. You can be brutal as you want on the guitar and still be successful, you didn't have to sound like pussies."

KEY ALBUM: ALIVE OR JUST BREATHING [2002]

DOWNLOAD: SELF REVOLUTION

Key Act: Avenge Sevenfold



Starting as a promising metalcore band, the OC bad boys soon developed not only a love of the spotlight and its

"Dragonforce are insane man. Sam and Herman are just fucking incredible. They're guitar genluses"



ARTIST TOP 5

ALEXIS LAIHO, CHILDREN OF BODOM

W.A.S.P.

STEVE VAI, PASSION AND WARFARE

DZIZY OSAMUDJIN, RANDY JOHNSON, TRIBUTE

STONY NO ANESTHESIA, SYSTEM OF A DOWN, MESMERIZE

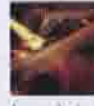
trappings, but for Thin Lizzy-esque split harmonies and prodigious solos à la axe gods Yngwie Malmsteen and Steve Vai. By the mid-'00s the band had swapped their screaming for singing and lead guitarist Synyster Gates proved that he was growing chops comparable to his esteemed idols.

Matt: "[Synyster] Gates is a great all-round player, a great package guitarist. The variety of his playing is amazing, he's got everything: he's a great lead player and a great rhythm player, he's got the attitude and he's got the image. Gates isn't a conventional guitarist. He sounds fresh and modern and that gives Avenge Sevenfold a strong identity, and that's essential for any modern band. As guitarists go, he's cool as fuck. And Zacky Vengeance is right there covering his back. A great rhythm player."

KEY ALBUM: WAKING THE FALLEN [2003]

DOWNLOAD: UNHOLY CONFESSIONS

Key Act: Dragonforce



With members from around the world (Hong Kong, New Zealand, UK, Ukraine, South Africa, France) the London-based six piece extreme power metal band were rank outsiders. But by 2004 when their second album proper, *Sonic Firestorm*, the decidedly uncool sextet exploded onto a scene thirsting for warp-



Killswitch Engage's Joel Stroetzel: "Go on, giz a kiss"

"Arch Enemy are so fucking brutal - pure fucking metal - and Michael's playing is so essential"

speed pace and nine solos per song.

Matt: "Dragonforce are just insane man. They're insane live, their songs are insanely fast, and they sing about insane things. There's not much more you can say than that. Sam and Herman are just fucking incredible. They're guitar geniuses. It's very rare that you find two people in the same band who can play that fucking well. And they play so well together, it's amazing to watch."

KEY ALBUM: *SONIC FIRESTORM* (2004)

DOWNLOAD: MY SPIRIT WILL GO ON

Key Act:

Arch Enemy

Ex-Carnage, Carcass, and Candlemass guitarist Michael Amott started Arch Enemy with his guitarist brother Christopher. Forming in 1996, the quintet only hit their stride when female vocalist Angela Gossov joined in 2001. Despite Gossov's terrifying presence and admirable vocal chops, the Amott's symbiotic stylings were always the main attraction. Chris was replaced in 2005 by

Fredrik Åkesson.

Matt: "Chris and Michael Amott are amazing. Chris isn't in the band any more, but you could hear the brotherly symbiosis in their playing. Michael is a sick fucking player and Arch Enemy are a great band as a whole. They're so fucking brutal - pure fucking metal - and Michael's playing is so essential: the speed, the aggression, the precision. If an Arch Enemy track comes on, you can always tell it's them because of his playing. Tight as fuck. Having been in Carcass as well he's stamped his mark on extreme guitar playing forever."

KEY ALBUM: *DOOMSDAY MACHINE*

[CENTURY MEDIA, 2005]

DOWNLOAD: NEMESIS

Key Act:

Lamb Of God

This Virginian quintet's sound comes straight out of Pantera's southern states, with added brutality, weight and tightness. Randy Blythe may be the iconic frontman but the band's sound is utterly reliant on axe partners Mark Morton and Willie Adler.

Matt Tuck: "Lamb Of God have a very unique style of playing, helped by the distinctive way they write songs. When you hear a Lamb Of God song you can tell that it's them from those guitar lines: those tough and tight riffs.



ARTIST TOP 5

- JOHN DEATH, A STATIC LULLABY
- CONVERGE, JANE DOE
- PANTERA, LIVE 101
- PROOF, LAMB OF GOD
- ASHES OF THE WAKE, M/D/C
- BACK IN BLACK, BUTCH
- WE ARE THE ROMANS

BMFV's Pudge and Matt (right):
"We try to mix in everything we
love about guitar."



SIX MUST-OWN '00S METAL GUITAR ALBUMS



SHADOWS FALL - *THE ART OF BALANCE* [2002]

Lead guitarist Jonathan Donais brings some amazing dexterity and variety to this New England quintet's already handsome arsenal. This often complex album really was the album that set in stone Shadows Fall's reputation as metalcore royalty.

GOD FORBID - *CONSTITUTION OF TREASON* [2005]

The Coyle brothers from the predominantly black New Jersey group really hit their stride with this one. The symbiotic melding of expressive solos and tight rhythmic hacking pushed GF above mere metalcore players, to potential members of heavy metal's growing hall of fame.

SYSTEM OF A DOWN - *TOXICITY* [2001]

The Armenian-bred quartet made their roots go to work for them with some jiricate ethnic rhythms and interesting progressions. As the sole guitarist, Daron Malakian's playing fills the void with a vast array of sounds and styles. In both rhythm and solo, furthermore, the track Chop Suey proved wild invention and pop nous could sit happily side by side on THE metal single of 2001.

LOST CLASSIC CHILDREN OF BODOM - *NATE CREW DEATHROLL* [2003]

With a past in power metal, Finland's finest turned up the dark for their latter offerings. As one of the most respected metal guitarists playing today Alexi Laiho brings not only some great songwriting, but also some of the wildest shred guitar known to man.

TG CHOICE



MASTODON - *LEVIATHAN* [2004]

This Georgian quartet combine all the pummeling aggression of heavy metal with the fantastic conceptual lyricism of prog. Layers of technically complex guitars interweave like nineteen octopi having an orgy.

TRIVIUM - *THE CRUSADE* [2006]

They may be young but Matt Heafy and Corey Beaulieu can rip up an '80s-inspired thrash riff with the power of the '90s greats. With feendom not far behind them, this pair proved their chops with the amazing 8-minute instrumental, title track.

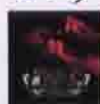
Lamb Of God don't really do solos as such, but their rhythm playing is fucking sick. When Willie and Mark play it's like they're just locked together somehow."

KEY ALBUM: *THE SACRAMENT* [SONYBMG, 2006]

DOWNLOAD: RED NECK

Key Act:

Bullet For My Valentine



While Matt ponders a final band, we put it to him that in fact Bullet For My Valentine should be in there. The guys have after all gone quickly – yet deservedly – from an obscure Welsh quartet, to a band who supported Metallica in front of 70,000 people and in their debut, *The Poison*, produced one of the albums of the decade. Fair's fair.

Matt: "OK, we'll do a bit of Bullet [laughs]. I think part of the reason Pudge and I sound the way we do is because we've been playing together for 10 years. We try to mix in everything we love about guitar: beautiful melodic riffs, but then loads of brutal down-picked staccato stuff as well. And of course wicked fucking solos."

KEY ALBUM: *THE POISON* [VISIBLE NOISE, 2005]

DOWNLOAD: TEARS DON'T FALL ■

10 MORE AWESOME '00S METAL ALBUMS

PANTERA
Reinventing The Steel [2000]

MACHINE HEAD
Through The Ashes Of Empires [2003]

DOWN
Down II: A Bustle In Your Hedgerow [2002]

SOULFLY
Soulfly [2002]

MARILYN MANSON
Hollywood (In The Shadow Of The Valley Of Death) [2002]

COHEED AND CAMARIA
Good Apollo, I'm Burning Star IV: Volume 1, From Fear Through The Eyes Of Madness [2005]

SLIPKNOT
Towa [2001]

TRIVIUM
Ascendancy [2005]

OPETH
Ghost Reveries [2005]

AVENGED SEVENFOLD
City Of Evil [2005]

SYNYSTER GATES

YOU KNOW HIM: LIGHTNING CHOPS AND SIGNATURE TRILBY HAT!

GREATEST MOMENT: HIS WARP-SPEED LICKS ON *BAT COUNTRY*

As the lead guitarist with outrageous Orange County punk metallers Avenged Sevenfold, Synyster has emerged as one of metal's most exciting guitarists in the last year thanks in part to the release of the band's stunning third album *City Of Evil*. Born Brian Elwin Haner Jr., Synyster grew up in LA during the giddy excesses of 80s hair metal and thrash. He was exposed to guitar from an early age being the son of studio guitarist Brian Haner, who played for some of the biggest names in the business including Frank Zappa. His trademark machine gun riffs and flashy technical dual guitar solos with fellow A7X axeman Zacky Vengeance mark A7X out as serious contenders for the noughties metal crown.

Synyster plays a Schecter C-1 FR fitted with white Seymour Duncan Invader humbuckers, and two custom Schecter Avenger models, the Hellraiser and Synyster Custom. *TG* readers also recently voted him Best Guitarist in our Reader Awards issue so you will be seeing a lot more of him in issues to come! (NC)

JORDAN STRAUSS/WHITE ZENGE

Metal gear
through the
decades

'00S

THE GEAR: KRANK KRANKENSTEIN DIMEBAG DARRELL HEAD AND DEAN RAZORBACK

Dimebag may be gone, but his awesome guitar and amplifier live on. The Krankenstein is an evil-sounding beast with some of the best distortion tones we've ever heard. Dime wanted a valve amp that would match the razor-sharp sound that he usually achieved with solid-state amplifiers. He got that... and much more.

What can we say about the Razorback guitar that you haven't already heard? It was designed by Dime, of course, and it looks and sounds fucking amazing. This is one occasion when you can believe the hype. This could be the greatest metal set-up of all time.

Krank: Sounds Great 0161 436 4799/ www.krankamps.com

Dean: Bill Lewington 01268 413366/ www.deanguitars.com

LEARN TO PLAY

TRIVIUM

A GUNSHOT TO THE HEAD OF TREPIDATION

MASTER SOME GUITAR HEROICS OF TRULY EPIC PROPORTIONS FROM THE BAND RIGHTLY DUBBED 'THE NEXT METALLICA'

'A GUNSHOT TO THE HEAD OF TREPIDATION'

WORDS AND MUSIC BY HEAFY, BEAULIEU, SMITH, GREGOLETTO

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This gargantuan finger-twister should really come with a health warning sticker! It has all the traits of classic British metal bands such as Iron Maiden and Judas Priest, mixed with the technical prowess of thrash bands like Testament, Slayer and Metallica. Since the Orlando, Florida five-piece largely grew up on a diet of this music, it's no surprise to find all these elements and more in their second studio album *Ascendancy*.

Dual guitar duties are taken up by Corey Beaulieu and lead vocalist Matt Heafy. You'll find twin harmony guitar breaks aplenty, while Corey's tasty solos hark back to the prowess of Marty Friedman and Jason Becker (two of his favourite players).

To even consider tackling this track you should be pretty adept technically. The rhythm guitars need very precise picking throughout, as the sheer speed of the track will make triplets and double-picking all the more difficult.

A good starting point, as we've mentioned many times before, is to start each section at a comfortable tempo,

Corey Beaulieu: working his Jackson KV-2



GETTING THE SOUND



To mimic Corey and Matt's sound, aim for a highly distorted amp sound with your guitar's bridge pickup selected. Aim for the rounder neck pickup during the harmony interludes. Heafy plays a Les Paul through a Marshall JCM2170 DSL head, and keeps things pretty limited in terms of effects, with only a Boss noise gate for company. Corey, meanwhile, uses Jackson Soloist and Jackson KV2 guitars through a Krank Revolution head and cab. He also uses an Ibanez Tube Screamer for a solo boost.

then gradually build up your speed and stamina over time. Since the track was originally recorded to a click, you can remain very rigid and precise, which is essential to some of the fast picking.

The main solo is split into two obvious sections: one without wah and one with. Break each one or two bar lick down and work on individual segments. The opening Marty Friedman-style arpeggio should be thought of as a two-bar phrase. This would then be ideally broken down starting with the

first 'C shape' arpeggio, perhaps played downwards at first. Only when you are comfortable should you try and tie the whole phrase together, and even then at a slower tempo. Since most of the track is conveniently split into two harmonised guitar parts played individually by both guitarists, we've left the second guitar part on the backing track to help you jam along. We have also provided the tab for the main harmonised sections so you can see how the two parts interact with each other.

STEVE ALLSWORTH

TRIVIUM: A Gunshot To The Head Of Trepidation - Intro

TRACK 2088

N.C.

E	A	D	B
7	6	9	10
5	4	7	8



TRIVIUM: A Gunshot To The Head Of Trepidation – intro (cont'd)

TRACK 20

These octave chords should ideally be played with the first and fourth fingers. The first finger should lay slightly flatter to mute the string in between. You can also mute the sixth string by using the tip of your first finger.

BACKING – TRACK 21

TRIVIUM: A Gunshot To The Head Of Trepidation – main riff

TRACK 20

This riff is perhaps the trickiest of the rhythm guitar parts. The triplets need to be super precise. They need to follow the bass drum closely, so use that as a reference. The main problem is how you attack each set of triplets, as you need to come out of them and hit each octave chord with a downstroke. Try beginning the first three sets of triplets with a downstroke. The final set of triplets in bar 2 (nine notes) should be started with an upstroke.

BACKING – TRACK 21

TRIVIUM: A Gunshot To The Head Of Trepidation – chorus riff

TRACK 20

It's a good idea to get the half speed second section under your fingers to begin with. This way you can concentrate on eliminating note bleed between strings. When trying the 16th notes, bear in mind that your pick should already be travelling in 16th notes during the 8th note section (if you are using downstrokes). Keep the pick fairly shallow through the strings to avoid getting stuck.

BACKING – TRACK 21



TRACK 20

The legato and slides keep the sound smooth, here, but be wary of rushing the triplets. The fourth bar should be pretty familiar to anyone who followed the Paul Gilbert's columns. The lick uses a combination of legato and picking to help the speed, and the shape moves up diatonically.

BACKING—TRACK 21

TRACK 20

Although the rhythms are the same, your hand position will be slightly more awkward. Notice how the fast lick uses more legato to execute the triplet rhythms at this point.

BACKING - TRACK 23

TRACK 20

86 | TOTAL GUITAR | METAL SPECIAL 2006



TRIVIUM: A Gunshot To The Head Of Trepidation - heavy interlude (cont'd)

TRACK 20

3. F⁵ F^{♯5} G⁵ D⁵ C⁵ G/B N.C.

PM - - PM - - PM PM PM PM

TAB: 5 0 0 5 0 0 3 4 5 7 7 5 0 3 5 5 4 5 2 4 5 2 0 2 3 4 5 0

These simple powerchords are interspersed with palm-muted low Ds, which should help with the syncopated feel. This is especially important when the drums become slightly more sparse during repeats three and four.

BACKING - TRACK 21

TRIVIUM: A Gunshot To The Head Of Trepidation - solo

TRACK 20

N.C. 8th

3:22

TAB: E 18 15 16 15 11 12 13 12 13 12 11 15 16 15 18 14 17 14 15 14 11 14 8 5 7 8 7

TAB: 7 8 10 7 10 7 10 7 8 10 12 10 8 10 8 10 11 8 10 11 11 10 8 11 13 10 11 13 11 13 10 13 10 11 13 15

F⁵ F^{♯5} G⁵ N.C.

8th

TAB: 13 11 15 13 15 11 13 15 17 15 13 16 15 13 15 16 13 15 17 18 17 15 18 16 15 18 15 17 20 18 20 17 20 22 20(22)

C⁵ G/B N.C. D⁵

8th

TAB: 22 18 20 BU 20 (22) BU 20 (22) 10

A/C[♯] C⁵

TAB: 9 10 11 9 7 9 10 7



A GUNSHOT TO THE HEAD OF TREPIDATION ■ LEARN TO PLAY

TRIVIUM: A Gunshot To The Head Of Trepidation - solo (cont'd)

TRACK 20

First system of guitar notation. The staff shows a melodic line with a triplet of eighth notes. The TAB below indicates fret numbers: 5, 7, 6/8, 8, 8, 6, 5, 6, 5, 7, 5, 7. Chords G/B and B^b5 are marked above the staff.

Second system of guitar notation. The staff features a melodic line with a 'slightly rushed' section indicated by a dashed line. The TAB includes fret numbers: 8, 12, 8, 12, 9, 12, 10, 13, 10, 13, 10, 13, 12, 10, 12, 10, 12, 10, 12, 10, 12. Chords A⁵, F⁵, E⁵, and D⁵ are marked. A 'BU' (bend) is indicated at fret 12(14).

Third system of guitar notation. The staff shows a melodic line with a '8va' (octave) marking. The TAB includes fret numbers: 10, 10, 10, 10, 10, 10, 10, 12, 10, 13(15), 13(15). A 'BU' (bend) is indicated at fret 13(15).

Fourth system of guitar notation. The staff shows a melodic line with a '8va' marking. The TAB includes fret numbers: 10, 13, 12, 10, 13, 15(17), 12, 15, 13, 12, 15, 16(18), 13, 17, 15, 13, 15, 15/18. Chords A/C# and C⁵ are marked. A 'BU' (bend) is indicated at fret 13(15) and 15(18).

Fifth system of guitar notation. The staff shows a melodic line with a '8va' marking. The TAB includes fret numbers: 17, 18, 17, 12, 14. Chords B^b5, A⁵, F⁵, E⁵, and D⁵ are marked.

Sixth system of guitar notation. The staff shows a melodic line with a '8va' marking. The TAB includes fret numbers: 10, 13(15), 10, 13(15), 12, 15(17), 12, 15(17), 12, 13, 16(18), 13, 16(18), 15, 18(20), 17, 20(22). A 'BU' (bend) is indicated at fret 13(15), 15(17), 16(18), 18(20), and 20(22).

BACKING - TRACK 21



N.C.
Gtr. 1

4:03

TAB

E B G D A D

7 6 5 8 5 5 /6 6 8 5 8 6 8 6 5 8 6 8 10 8 10 8 6 8 5 8 6 5

Gtr. 2

4:03

TAB

E B G D A D

8 7 6 5 5 7 /7 7 5 6 5 3 5 3 6 5 3 5 6 5 6 5 3 5 6 5 3 5

BU BD

12 10 8 12 10 8 12 (13) (12)

BU BD

8 (10) (8)

PM - I PM - I

BU BD

8 (10) (8) 6 7

PM - I PM - I

BU BD

8 (10) (8) 5 6



A GUNSHOT TO THE HEAD OF TREPIDATION ■ LEARN TO PLAY

TRIVIUM: A Gunshot To The Head Of Trepidation – solo (cont'd)

TRACK 20

Musical notation for the first system, featuring a guitar staff and a corresponding TAB staff. The TAB staff includes fret numbers and technical markings: PM-I, PM-I, and BUBD.

TAB: 8 7 8 7 5 7/10 | 7 8 7 | 6 5 7 5 7 5 7 | 7 7 6 7 7 8(10)(8) 6

PM-I PM-I BUBD

Musical notation for the second system, featuring a guitar staff and a corresponding TAB staff. The TAB staff includes fret numbers and technical markings: PM-I, PM-I, and BU BD.

TAB: 7 5 7 5 8 5 5 | 7 7 5 | 5 8 6 5 5 5 6 | 6 6 5 6 6 8(8)(6) 5 6

PM-I PM-I BU BD

Musical notation for the third system, featuring a guitar staff and a corresponding TAB staff. The TAB staff includes fret numbers and technical markings: 8th.

TAB: 12 10 11 11 12 10 11 11 12 10 11 11 12 10 11 11 | 13 10 13 10 11 11 13 10 13 10 11 11 13 10 11 11

8th

Musical notation for the fourth system, featuring a guitar staff and a corresponding TAB staff. The TAB staff includes fret numbers and technical markings: 8th.

TAB: 13 12 13 13 13 12 13 13 13 12 13 13 13 12 13 13 | 15 12 15 12 13 13 15 12 15 12 13 13 15 12 13 13

8th

The image shows a musical score for the song "The Rose Tree". It features a vocal line and a guitar accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The guitar part is written in TAB notation. The score includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The song is identified as "PB 20".

BACKING – TRACK 21



A GUNSHOT TO THE HEAD OF TREPIDATION ■ LEARN TO PLAY

TRIVIUM: A Gunshot To The Head Of Trepidation - epic riff

TRACK 20

4:50

PM

PM

1. 2. 3.

pick scrape

hand slide

This riff simply uses the first bar of the bridge riff idea.

BACKING - TRACK 21

TRIVIUM: A Gunshot To The Head Of Trepidation - outro

TRACK 20

5:14

PM

PM

PM

1. 2. 3. 4. 5.

A5

F5

x4

A5

F5

PM

This should be familiar territory, but just be aware of the number of repeats and the definite ending.

BACKING - TRACK 20

DARON MALAKIAN

YOU KNOW HIM BY HIS ONE-MAN QUEST TO WRITE THE WEIRDEST, YET MOST INFECTIOUS GUITAR MUSIC IN METAL TODAY

GREATEST MOMENT: VIOLENT PORNOGRAPHY
2005'S *MESMERIZE* SERVED UP A FLOOR FILLER THAN WAS BOTH CATCHY AND DISTINCTLY ODD!

Armenian-American System Of A Down guitarist Daron Malakian, born in 1975 in Hollywood, California, was a Mötley Crüe fan aged six, and a Slayer fan by the time he was 12.

He formed SOAD when Soil, a band Malakian played in with singer Serj Tankian, folded and the pair recruited new bassist Shavo Odadjian and drummer Andy Khachaturian. Their diverse, pioneering take on metal soon proved a big hit on the LA club circuit and the band were quickly snapped up by Rick Rubin's Def Jam label. Their second album, 2001's *Toxicity* proved their breakthrough, debuting at No.1 in the US charts on the day two hijacked planes hit New York's Twin Towers.

As the band's sole guitarist Malakian's reputation has continued to grow, with his inspired blend of metal, punk, jazz, fusion and Armenian folk music often as baffling as it is brilliant. Initially responsible for making the Ibanez Iceman cool again, Malakian is now more commonly seen thrashing a 1962 reissue Gibson SG. A prolific songwriter (recent albums *Mesmerize* and *Hypnotize* were released within six months of each other), label owner (EatUrMusic), producer (credits include Amen and Satyricon) and fan of politics and poetry, this workaholic is one of modern metal's true guitar mavericks. (CB)

METAL CHOP BUILDER

SHARPER, FASTER, SMOOTHER AND BETTER!

IF YOU'RE SERIOUS ABOUT METAL GUITAR YOU'LL NEED A LARGE AMOUNT OF TECHNIQUE. LUCKILY *TOTAL GUITAR* IS AT HAND WITH THE ULTIMATE WORKOUT...

Want chops like Zakk's? Read on...



There are few metal guitarists that don't possess good technique. That's not to say that all are blistering lead players, but they do all have great chops.

Whereas punk may well rely on 'attitude' to achieve its characteristic sound, metal requires precise riffing and soloing. Loose, sloppy playing will result in a horrible mush, especially when you factor in highly distorted tones and radical downtuning – control over your instrument is a must.

This extensive set of 19 exercises will give both of your hands a full workout. To start with there are some alternate picking exercises, which are great for building co-ordination – exactly what you'll need for Pantera and Trivium style riffs and Zakk Wyld-style fast picking.

After you've worked through that lot there are a number of triplet ideas to get stuck into. These are great for your technique as the triplets will force you to pay attention to your picking as the groups of three will work against the familiar alternate picking patterns.

There's also lots of hammer-on and pull-off workouts (legato playing) which should help you towards your super slicky lead lines. Take your time with the examples and rest if you feel any pain.

SPEED

Guitar playing shouldn't be a sport for achieving the fastest single note solo. There are tempos which constitute world class rock guitar playing à la Zakk, Tremonti, Heafy et al. Basing performances on three-note-per-string scalar note sequences, six notes per click @ 120bpm+ and four notes per click @ 160bpm+ are considered elite figures. However, if you're just starting you should be happy at four notes @ 85-90 and you'll be doing well at 100-110.

BURST PLAYING AND SNAP VALUES

Burst playing refers to executing a small phrase once (eg a six note phrase @ 110 bpm/six notes per beat, using alternate picking) with a rest (eg one beat) before repeating. This is a great way of achieving a higher bpm before requiring the stamina for constant repetitions.

Snap value is the accuracy of synchronisation between your picking and fretting hands. If one hand gets to do its job before the other (eg fretting hand lagging behind the picking hand), the notes will be sloppy (poor snap value). Urghh!

POINTS FOR PRACTISING

AS WITH ANY DISCIPLINED PRACTISING, BEAR THESE POINTS IN MIND:

- 1) Adopt a relaxed body and hand posture when playing, as relentless practice can encourage a hunched back and tense arm muscles. This is a sure way of incurring RSI (Repetitive Strain Injury) so whenever you experience arm/finger muscle 'tingling', drop your hands down by your sides and shake them to loosen the muscles.
- 2) Be brutally honest about what you fluff and then work to eradicate these weaknesses. You will improve quickly this way.
- 3) Reduce the distortion – it adds excitement to your sound but also blurs the mistakes. Even better, practice both unplugged and plugged into an amp to encourage solid technique building.
- 4) Record your playing as often as possible – listening back to yourself is a great eye (ear?) opener to see how well you're doing.
- 5) Be patient – You may only manage and exercise at 75bpm after three weeks, but there will be a day when you're easily clocking 90bpm!
- 6) After the exercises, end the practice session with some fun, like playing over backing tracks. This will develop your individuality – a quality that will encourage others to play with you in the first place!

EXAMPLE 1 A & B: Alternate picking workout

TRACK 22

♩=110

These examples will develop your inside picking (eg, down-pick third string, up-pick fourth string) and outside picking (eg, down-pick fourth string, up-pick third string). In Example 1a, watch the fourth finger roll needed for the notes at the 10th fret and Example 1b's first finger roll at the 7th fret.

TRACK 22

The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a repeat sign, followed by a series of eighth and sixteenth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B1

TRACK 22

[illegible]

TRACK 22

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a melodic line on a treble clef staff and a guitar tablature line below it. The melody consists of eighth-note runs, often grouped in threes. The guitar part includes fret numbers and a final "etc." instruction with a downward-pointing triangle.

TRACK 22

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar melody in the upper staff and a guitar tablature in the lower staff. The melody consists of eighth and sixteenth notes, ending with a whole note. The tablature uses numbers 3, 5, 7, and 4, with some notes marked with 'V' and 'etc.'

METAL SPECIAL 2006 | TOTAL GUITAR | 95



EXAMPLE 6: Arpeggio workout

TRACK 22

As shown here, dividing a scale into arpeggios is a great way to expand your options within a scale shape. Despite being tricky to pick cleanly, using this in your solos will instantly make you sound more sophisticated. For maximum versatility, practice both picking suggestions (ie starting with a down-pick and then with an up-pick).

EXAMPLE 7: What the funk

TRACK 22

16th note funk grooves are a good way of building your picking hand endurance. You should be relaxed so you can maintain it for a while without tiring yourself out. This example is one of many that will keep you 'in the pocket'. The triplet 16ths in bar 2 are best started on a down stroke and practised slowly before increasing your speed.

EXAMPLE 8: Finger co-ordination

TRACK 22

This set of four chords are relatively tricky despite the minimal note shifts. Follow the fingering suggestions and practice slowly.

EXAMPLE 9: Clean picking

TRACK 22

Becoming versatile with pick and fingers (usually just m and a) is a useful technique to acquire. This workout should have you ripping out classical or country-tinged arpeggios in no time! If using a metal tone, use palm muting to stop string ringing on after being played.



EXAMPLE 10: Single string triplets

TRACK 22

8va

1 2 4-4 3 1-1 2 4-4 2 1-1 2 4-4 3 1-1 2 4-4 2 1-1 2 4-4 3 1-1

TAB

3 5 7 8 7 5 7 8 10 12 10 8 | 10 12 14 15 14 12 10 12 14 12 10 8 | 7 8 10 8 7 5 3

A great example for improving hand synchronisation (snap value) so keep position shift noise to a minimum.

EXAMPLE 11: Wide stretches

TRACK 22

TAB

3 5 7 5 7 9 7 9 12 9 12 14 | 14 12 9 9 7 9 7 5 7 5 3 | 3

etc.

With one note per string and cascading groups of fifths, this sounds less like a guitar and more like a violin (a violin is tuned in fifths). It's a great chops builder.

BACKING - TRACK 00

EXAMPLE 12: Covering the fretboard with the same two notes

TRACK 22

TAB

2 3 7 8 11 12 7 8 11 12 16 17 | 11 12 16 17 21 22 16 17 11 12 7 8 | 11 12 7 8 2 3 3

In this case, two notes (F# and G) are being played at the same pitch all over the fretboard. Put in the time as this sounds demented at faster tempos (four notes per beat @ 120bpm+), especially with the string slides being sounded!

TRACK 22

Limiting yourself to only two fingers on the fretting hand (fingers 1&2/2&3/3&4) is a real test of endurance! Use third and fourth fingers if you want to really test yourself as these are the weakest fingers for the majority of guitarists.

TRACK 22

This short legato work-out will invoke pain after several repeats due to the emphasis on the third and fourth fingers, so be careful. Only pick the first note as each repeat uses a hammer-on instead. Ultimately, you're aiming for even timing and volume dynamics throughout.

TRACK 22

This is a favourite arpeggio-based sweep picking phrase, except every note is articulated from the fretting hand and not picked. Watch for first finger hammer-ons as these are weaker in volume than those made by the other fingers.

TRACK 22

Legato playing with loads of hammer-ons and pull-offs can often entail odd note groupings per beat (5,7,9,11 etc). If you get each picked note on the beat and all the notes evenly timed (ie no 'hiccupping'), this shouldn't present too much of a problem. The speed will come later!

TRACK 22

This 'guitar version of the splits' exercise will sort the men from the boys!

TRACK 22

This example will encourage a more exact practice approach to metal vibrato with specific note and timing goals. If you want a more aggressive metal style, start here and then go onto two fret bends and faster dilations. (Triplet 16ths will make you sweat!)

TRACK 22

There are few things worse than out of tune string bending so work at your accuracy with this exacting exercise. Bend to each pitch as quickly and as accurately as possible. Practice slowly at first (eg, one note per beat @ 70 bpm) until you've mastered the amount of strength needed to bend each note to its relevant pitch.

On Your CD
TRACKS 23-26

METAL BACKING TRACKS

PRACTISE OVER THESE FOUR SKULL-
CRUNCHINGLY HEAVY TRACKS AND
IMPROVE YOUR TIMING AND CHOPS TODAY!



Guitar playing isn't generally a solo sport. Everyone wants to get out of their bedroom and play with other people (no sniggering). However, one of the things that stops this from happening is the question, "Am I good enough?" One way to get a step closer to answering the question with a resounding, "Yes!" is to start playing to backing tracks.

They give you the opportunity to play along with a full band for extended periods of time. This helps with your timing, your ability to listen to other instruments and, perhaps most importantly, allows you to iron out any bits of your playing you don't like – without having to bother anyone else's ears (unless you have your amp cranked at home!).

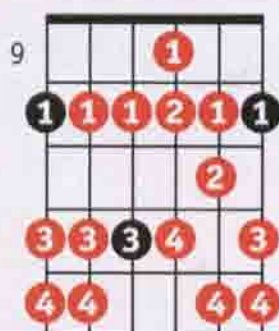
Now here at TG, we figure that if you've

bought this special issue then you want something fairly bone-crunching and with that in mind we've prepared four particularly heavy tracks for you to get stuck into. We're sure these will keep you inspired

Each track has two suggested scales to get you started. They should work pretty well, however these are just a guide so feel free to try your own ideas out.

TRACK 1 – Key of D minor

TRACK 23



D Aeolian



D pentatonic
minor

TRACK 2 – Key of E minor

TRACK 24



E Aeolian



E pentatonic
minor

TRACK 3 – Key of E minor

TRACK 25



E Aeolian



E minor
pentatonic

TRACK 4 – Key of D minor

TRACK 26



D Aeolian



D minor
pentatonic

TOTAL GUITAR'S Top 10 metal guitars

2006 HAS BEEN THE YEAR OF THE METAL GUITAR. NOT SINCE THE GLORY DAYS OF THE '80S HAS THE METAL-LOVING GUITARIST BEEN SO WELL LOOKED AFTER BY THE GUITAR INDUSTRY. THE CHOICE OF AXES HAS BEEN SO GREAT IN FACT THAT PICKING OUR TEN FAVOURITES OF THE PAST 12 MONTHS WASN'T EASY, BUT WE MANAGED! THIS LIST COVERS THE CREAM OF THE MODERN GUITAR WORLD - AND ONE GUITAR THAT WE RECKON IS THE ALL-TIME NUMBER ONE...

10



10 BC RICH KKV 'KERRY KING' SIGNATURE £995

WHAT'S IT GOT?

This awesome looking axe pays tribute to Kerry King's tattooed bonce with a set of tribal graphics. The V-shaped maple body, frankly brilliant 'Widow' headstock and diamond-shaped fingerboard inlays all add up to a guitar with killer stage presence. It kicks in the sound department too thanks to a pair of EMG-HZ humbuckers and a licensed Floyd Rose vibrato.

WHY IT KICKS ASS!

In a perfect world all guitars would look as good as they sound. This guitar has both qualities in abundance. Nice one, Kerry!

FOR STOCKISTS CONTACT:
ROSETTE: 01376 950033 / www.epiphone.com

9



9 EPIPHONE 'ZAKK WYLDE' BUZZSAW LES PAUL CUSTOM £879

WHAT'S IT GOT?

For starters, you've got a fat mahogany body with a maple top, plus an unfinished maple neck that's set deep in the body. As you'd expect from a design that gets thrashed by a beer-swilling Hell's Angel every night, the Buzzsaw also has a rock-solid tune-o-matic bridge, stop bar tailpiece and Grover tuners. You won't break it unless you're really trying to.

WHY IT KICKS ASS!

Our facial hair needs work, but TG found ourselves feeling like Zakk after just a few hours. The mark of any good signature model.

FOR STOCKISTS CONTACT:
ROSETTE: 01376 950033 / www.epiphone.com

8



8 LTD NINJA-600 'MICHAEL AMOTT' SIGNATURE £1049

WHAT'S IT GOT?

We like the fact that there isn't actually any difference between this LTD model and the equivalent ESP version in terms of materials. The base of this Ninja is a solid slab of mahogany, fashioned into a shape that we'd describe as a slightly feminised Flying-V, and topped with a mirror pickguard that allows your right hand to admire itself as it shreds.

WHY IT KICKS ASS!

The Ninja is the metal guitar that it's OK for 'normal' rock 'n' rollers to like. We dug its tone, build and styling, and you will too.

FOR STOCKISTS CONTACT:
SELECTION UK: 01781 419400 / www.ltdguitars.com



7

7 WASHBURN X50 PROFE £599**WHAT'S IT GOT?**

Mahogany is the most rock 'n' roll wood in the world. It's dark, thick and warm-sounding and here Washburn have combined it with a flamed maple top to create the ultimate body for rocking out. Maple crops up again on the luxurious set neck. And don't forget the pickups: the X50PROFE has an EMG81 at the neck and an EMG85 at the bridge!

WHY IT KICKS ASS!

It's a real looker (important), well-constructed (even more important) and blessed with the kind of ragged tone that makes grown men weep (yep - that's the clincher).

FOR STOCKISTS CONTACT:
SOUND TECHNOLOGY: 01402 680000 / www.washburn.com



6

6 LTD ALEXI-600 'ALEXI LAIHO' SIGNATURE £1099**WHAT'S IT GOT?**

An off-centre 'V' body, Floyd Rose tremolo unit, buzzsaw fret inlays, ferociously shaped and angled headstock - this guitar seeks to polarise its audience. And then there's the solitary EMG humbucker. According to the EMG website, this is the passive equivalent of the (active) EMG81 item, and supplies a similar "balls to the wall" tone, with plenty of "punch and clarity".

WHY IT KICKS ASS!

This guitar gobbles up legato and alternate picking over two full octaves, and turns virtually every note into a pinched harmonic!

FOR STOCKISTS CONTACT:
SELECTRON UK: 01795 815460 / www.ltdguitars.com



5

5 IBANEZ MTM1 'MICK THOMSON' SIGNATURE £1149**WHAT'S IT GOT?**

From the tomato ketchup finish to the conspicuous 'Seven' inlay on the fingerboard - it's pretty obvious whose signature model we're looking at here. The Slipknot guitarist's Ibanez comes in his preferred tuning, drop C# with a low B (that's low to high B, F#, B, E, G#, C#). There's also a pair of EMG pickups: a super-hot EMG-81 in the bridge, and a EMG-60 at the neck.

WHY IT KICKS ASS!

This is one grumpy sounding bastard! The Mick Thomson is one of the ugliest looking guitars we've seen in a while - with a voice to match.

FOR STOCKISTS CONTACT:
HEADSTOCK: 0121 508 6644 / www.ibanez.com



4

4 PEAVEY ROTOR EX £179**WHAT'S IT GOT?**

Call us old fashioned but nothing beats whacking out some metal riffs on a big old slab of mahogany. The Rotor EX updates the classic Explorer body shape with a mean, contemporary look and a pair of high output humbuckers. The price is already pretty damn good but make sure you shop around: we've seen some awesome deals on the Rotor on the high street.

WHY IT KICKS ASS!

It looks cool as fuck. We really don't deserve this much guitar for less than 200 sheets. But hey, who's complaining?

FOR STOCKISTS CONTACT:

PEAVEY: 01536 461254 / www.peavey.com



3

3 WASHBURN DD75 'DAN DONEGAN' MAYA PRO £1999**WHAT'S IT GOT?**

When it comes to pickups, our drool bucket runneth over. The Pro has a Seymour Duncan '59 humbucker in the neck position [for low-end chugging] and an El Diablo at the bridge [for gratuitous widdling]. Plus there's a Buzz Feiten tuning system. No, not the spaceman from *Toy Story*... a tempered tuning formula, using a compensated nut and saddle for ace intonation.

WHY IT KICKS ASS!

If you want an original axe built with attention to detail, and you got all six numbers on last week's lottery, this Washburn could be the one.

FOR STOCKISTS CONTACT:

SOUND TECHNOLOGY: 01462 480006 / www.washburn.com



2

2 MAVERICK F-1 £499**WHAT'S IT GOT?**

Tonewoods are critical to the performance of any electric guitar and plenty of thought has gone into choosing the best ones for the F-1. Maverick have timberyard contacts around the world, supplying anything from alder to korina, but with this particular model, they've settled on Canadian basswood for the body and rock maple for the bolt-on neck. We reckon that's a very cool set-up indeed.

WHY IT KICKS ASS!

The construction is as superb as we've come to expect from Maverick. The cosmetics are just as blinding as ever. It's 'F'-ing fantastic...

FOR STOCKISTS CONTACT:

MAVERICK GUITARS: www.maverickguitars.co.uk

1

★ THIS GUITAR ★

★ HAS BALLS! ★

1 DEAN 'DIMEBAG DARRELL' RAZORBACK C995

WHAT'S IT GOT?

It's a metal maniac's wish list come true. We've covered the scary name... We all agree that 'Razorback' sounds hard as fuck, yeah? Let's get down to the lumber of the beast. How about a thick slab of mahogany fashioned into an extreme, but strangely beautiful, body shape? Check. Need something tasty in the engine room? Dime's got your back. The Razorback is packing a pair of high output humbuckers including Dime's own favourite: the Seymour Duncan Dimebucker model that he used to such devastating effect on all those Pantera and Damageplan songs. This Chinese-made edition of the Razorback may cost much less than the US-built guitars but Dean are still providing the tools you need to get a killer metal sound. If your plan is to sound like Dime – a tall order if ever there was one – then the Razorback is surely the easiest way to get there. Please note that we didn't say this guitar... could make you play like the great man. But at least you'll look cool-as-fuck trying...

WHY IT KICKS ASS!

The Razorback is the kind of guitar that you gaze at adoringly before you go to bed. You switch off the light, and quickly turn it back on again for one last look before you get some Zs. It's all paid for but you still can't quite believe that it's actually yours. This is the greatest metal guitar of all time. No, really...

FOR STOCKISTS CONTACT

BILL LEWINGTON: 01296 414144 / www.deanguitars.com

ED'S SHED

THE TOOLS

MONSTER METAL MAINTENANCE TIPS FROM TG'S REVIEWS EDITOR

PIMPED FLOYD!

Like any piece of precision engineering the Floyd Rose vibrato is only an effective tool if it is set up correctly. It also helps if you know how to use it to its full potential. And there lies the problem. Every year thousands of guitarists purchase a Floyd-equipped axe and then suffer endless frustration as they try to figure out how the hell they're supposed to re-string their new pride and joy. Of course, you could take your guitar to a guitar shop and pay to have new strings fitted but that involves

unnecessary expense. You see, with just a smidgen of common sense, and the right tools, we can turn any locking vibrato virgin into a fully-fledged Floyd guru.

Although we're using the Floyd Rose as the example here, the following step-by-step guide works just as well for any double locking vibrato, for example, the Ibanez Edge or the many licensed Floyd Rose models out there. We'll show you how to re-string your locking vibrato, how to balance it correctly, the art of achieving rock solid tuning, and how to keep it in tip-top condition. Let's get to work...



- The correct Allen wrenches for your guitar. They should have been supplied with your guitar. If they're missing, contact your dealer for replacements.
- Fresh guitar strings. Two sets, in case of mishaps.
- String cutters or tin snips. These are available from your local guitar shop or hardware store.
- A rag or duster.
- A string-winder.
- A set of Philips head screwdrivers.
- A guitar tuner.

RE-STRINGING:



1. Take your rag or duster and stuff it into the vibrato cavity on the front of the guitar. This will give you access to the string bolts when the strings are removed.



2. Detune the guitar until the strings are flapping about on the fingerboard. Now, take your Allen wrench and undo the string bolts. Completely remove the strings.



3. Next, cut the ball ends off of your new strings with your snips. Be careful that the ball ends don't hit you in the face - it can be very painful. You have been warned!



4. Bolt the new strings into place with the string bolts. Don't tighten the bolts too much. These parts are made of soft metal and will snap if you go too far.



5. Thread each string through the locking top nut and into the hole on the corresponding machinehead. Wind the string on neatly with your string-winder.



6. Tune the guitar to pitch and then give the strings a good stretch. Repeat the process until the tuning settles. Congratulations, you're now ready to balance the vibrato.

BALANCING THE VIBRATO:

If your guitar's vibrato isn't balanced correctly you could experience tuning problems. The vibrato should sit parallel with the top of your guitar. This allows you to pull back on the vibrato arm for some cool effects. Luckily, balancing your vibrato is easy when you know how. And here's how you do it...



1. Chances are that your vibrato's angle will need to be adjusted. The vibrato's base plate should sit parallel to the top of the guitar's body. If yours does: that's great. If not...



2. Remove the plastic plate on the back of your guitar that covers the vibrato cavity. Use the correct size screwdriver to avoid damage and put the screws somewhere safe.



3. You should see some thick springs attached to a steel 'claw,' held in place by a pair of large screws. These screws adjust the angle of the vibrato.



4. If your vibrato is angled away from the body, tighten the two large screws clockwise. Turn the screws a half turn, then retune the guitar and check your progress again.



5. If the vibrato is angled towards the body, turn the screws anti-clockwise. Like step four, constantly retune and check the angle. It's easy if you take your time.



6. With the vibrato balanced, replace the back-plate and check the tuning. Now you can clamp the locking top nut and adjust the tuning one last time with the vibrato's fine-tuners.

SETTING THE INTONATION:

If your guitar's intonation isn't set correctly, it will sound out of tune when you play above the 12th fret. Poor intonation can also play havoc with open chords and can make a distorted guitar sound absolutely horrible. Intonation problems can be caused by a number of things: dead guitar strings, a warped neck or having the pickups set too close to the strings. Once you have eliminated all those possibilities, it's time to admit that your guitar's vibrato is to blame. Adjusting the intonation on a locking vibrato-equipped guitar isn't an easy job, but with a bit of practise and our step-by-step guide, you'll be fine...



1. Plug your guitar into an electronic tuner. Beginning with the low E string, hit the string and make sure it's in perfect pitch. Stretch the string and retune if necessary.



2. Next, fret the string at the 12th fret. Take a look at the tuner. The fretted note should also be in perfect pitch – the same note an octave higher than the open string.



3. The aim is to get the tuner's needle to hit dead centre when the string is struck open and at the 12th fret. If the needle registers flat or sharp at the 12th fret your intonation is out.



4. If the fretted note is sharp, lengthen the string by moving the saddle away from the pickups. If flat, shorten the string length by moving the saddle towards the pickups.



5. To adjust the saddles on most locking vibratos, detune the string then loosen the bolt that holds the saddle in place. Reposition the saddle and retighten the saddle bolt.



6. Finally, retune the string and check the intonation with your tuner. You may have to repeat the process until the intonation is correct. Now intonate the remaining strings!

KAHLER SHAKER!

SLAYER'S KERRY KING ON WHY A FLOYD ROSE WILL ALWAYS BE SECOND BEST...



Kahler and Floyd Rose are the Beatles and the Stones of locking vibratos. Both companies battled it out for widdler's affections until Kahler fell silent in the late '80s leaving the Floyd Rose as the only serious choice for spandex-clad dive-bombing fanatics. Now Kahler is back and ready to do battle with its old rival. We asked Kahler fanatic, Kerry King, why we should care...

TG: What do you love about Kahler tremos?
Kerry: "You can beat the shit out of them every fuckin' night and they stay in tune! Kahlers are built like tanks. I use the 2315's which are made out of solid brass and stainless steel."

TG: When did you first hear about Kahler?
Kerry: "I believe it was in '83 or '84 from Bernie Rico (B.C. Rich founder). Bernie was telling me all about them and I had to have one on my guitar."

TG: What, in your opinion, are the benefits of the Kahler above its competitors such as Floyd Rose?

Kerry: "With the Kahler, the strings are always in contact with the saddle, so you don't lose any tone, volume or harmonics. If you're really into tweaking your set up, the Kahler saddles are adjustable six ways: up, down, forward, back and side to side. I don't think the other companies can do that. They have so many adjustments that you can make right from the top of the unit. You can set the height of the arm, how stiff or loose you want the arm – all without having to take apart your guitar to do it."

TG: Anything else?

Kerry: "Yeah. You can use whatever strings you want – you don't have to cut the balls off. And you don't have to route the shit out of your guitar to fit a Kahler."

TG: Why should TG readers consider switching to a Kahler vibrato?

Kerry: "Why the hell wouldn't they? The quality of craftsmanship is second to none."

TG: How has the Kahler influenced the way you play guitar?

Kerry: "The Kahler has been a part of my playing for over 20 years. I can palm mute without going out of tune. I know that I can depend on the Kahler's to perform night after night without any problems. I have utilized the tremolo in my playing and it has become a part of my style."

For more information on Kahler vibratos visit www.kahlerusa.com